Direction through press

MASSACHUSETTS COLLEGE OF ART

PRINTED IN U.S.A.

FALL 1989

PRODUCTION NOTES: The ten hue color wheel shown below is made from the three primary colors yellow, red and blue. In the printing of this catalog, process yellow, magenta (red), and cyan (blue) inks are substituted for the three primary colors. All the colors produced here are combinations of solids (100%) or screens (%) of these three inks.

COLD WEB PRINTING: This catalog is printed offset lithography on continuous rolls of paper (webs). The process is called cold web printing because no heaters are used to dry the inks. Two webs are used to print the 16 pages. Each web printing an 8 page signature. Both sides of the sheets are printed at the same time. The printed signatures meet at the former where they are cut and folded to tabloid size (11x17) and folded again to 8½x11 for mailing.

TEN HUE COLOR WHEEL

PROCESS PRINTING INKS

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Museum Admission

Museum Admission (free with a MassArt Photo I.D.)

The Museum of Fine Arts, 465 Huntington Avenue, recorded information line 267-9377, open 10am–5pm Tuesday through Sunday, until 10pm on Wednesdays, and the West Wing only until 10pm on Thursdays and Fridays;

Institute of Contemporary Art, 955 Boylston Street, phone 266-5152, open 11am–5pm Wednesday through Sunday and until 9pm on Fridays.

Lectures and Films

For information about visiting artists, lectures, and films, including Wednesday evening screenings by the MassArt Film Society, call the MassArt Hotline, 739-0794, or pick up a MassArt Newsletter at the Tower, North and Longwood lobbies.

Administration:
William O'Neil, President
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Roy Brown, Dean of Undergraduate Studies
Patricia Doran, Dean of Graduate and Continuing Education

For Professional and Continuing Education:
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This brochure was prepared on the basis of the best information available at the time of publication. Therefore, specific statements, including fees, dates, course offerings, admissions and other policies may be subject to change without notice.

The College reserves the right to cancel any course for which there is insufficient enrollment, to combine courses and to restrict the registration in a course whenever necessary.

Continuing Education
Massachusetts College of Art
6th Floor, Tower building
621 Huntington Avenue
Boston, MA 02115

Phone: 731-0275

Register Early! Many classes fill quickly.

Regis

Mail-In

Registration for all courses and workshops may be done by mail, phone (during phone-in registration only) or in-person. Register early! By registering early, you will avoid a $10 Late Fee and you will make it possible for us to send you a statement confirming your registration and classroom assignment. If your registration form or payment is incomplete or incorrect, you will be contacted as soon as possible.

Read the sections of the catalog entitled "Policies" and "General Information." By submitting a registration form, you are accepting all of the policies in the catalog as binding.

Courses will be filled on a first-come first-served basis. Full payment is required to hold a space in a course. We cannot hold spaces without payment and we cannot accept partial payment to reserve spaces.

If a course fills, we will establish a wait list for that course. If spaces open in a filled course, the spaces will be offered to students on the wait list starting with the first student on the list. Wait-listed students **may not** contact the teacher for permission to enter the course and **may not** attend the class until he or she is offered a space.

Mail-In Registration begins when the catalog is available. We encourage students to register by mail. This is the easiest way to register. Complete your Registration and mail with payment in full (check, money order, MasterCard or Visa) to:

Continuing Education
Massachusetts College of Art
6th Floor, Tower Building
621 Huntington Avenue, Boston, MA 02115

Phone-In

Students who wish to pay with MasterCard or Visa may register by phone from August 7–25. Call 617-556-2555, Monday thru Friday, 1–4pm.

Office Hours

The Continuing Education Office is open from 9am–7pm, Monday thru Thursday and 9am–5pm on Friday.

Late Registration

Students who register on or after August 31 will be assessed a $10 Late Fee. Students simply adding a course will not be charged this fee. No registrations for courses will be accepted after the third class meeting. **Workshop registrations** must be received at least one week prior to the workshop.

Programs

Degree and Certification Programs

Admission to these programs is based on portfolio review and academic background. Questions concerning application procedures should be directed to the Admissions Office, open 9am–5pm, Monday through Friday, 232-1555, ext. 375.

Bachelor of Fine Arts, full-time, daytime

Graphic Design Certificate, part-time, evening

Master of Science in Art Education, full-time and part-time, daytime and evening

Certification in Teaching Art, full-time, daytime

The College of Art offers one undergraduate degree: the Bachelor of Fine Arts, which can be earned by full-time or part-time study; two graduate degrees: the Master of Fine Arts, a full-time program requiring two academic years, and the Master of Science in Art Education, a full-time or part-time program.

The Teacher Licensing Program offers students with a strong studio art background the chance to earn a license to teach art in Massachusetts and 32 other states.

Art Education

New Certificate Programs
The Art Education Department is offering two Certificates of Study Cycles as part of a post-baccalaureate program. The Cycles are designed for mid-career adults who have completed their Bachelor of Arts degree and are committed to personal and professional growth. These cycles may also offer opportunities for students who have completed their Master of Science degree. With these cycles, we hope to meet the needs of those students who wish to shape their professional interests. The Cycles, 15-credit concentrations, will be offered in **Museum Education** and **College Teaching.**

Within each concentration, students will select five courses, of which there must be at least three credits in each category: overview, theoretical, applied. The culminating sequence in each cycle is an applied research project or internship. Courses in this sequence have prerequisites. Students must consult the Art Education Graduate Director prior to enrolling in the final applied course in the cycle.

Students following the sequence are eligible for a Certificate upon completion of the final applied requirement. Students who wish to extend work in their concentration may apply to transfer their completed credits into the Master of Science in Art Education program.

Museum Education
The Museum Education Cycle is designed for students with a major in visual arts, art history, or art education. Courses emphasize the role of learning theories, developmental theory, and aesthetics on the planning of museum policy and programs.

College Teaching
The College Teaching Cycle is designed for students who have a substantial background in the visual arts and who wish to advance their teaching skills at the college level. Entering students should have a major in visual arts and/or art education. The courses examine issues in teaching and learning at the college.

For more information, contact the Department of Art Education 617-232-1555 ext. 411

The Graphic Design Certificate is a 12-course program that takes place in the evening and prepares students with some college-level art coursework for careers in graphic design.

Special Programs and Events

For a complete listing of workshops, see pp. 8 & 9.
Saturday Studios for High School, Junior High & Elementary School Students, see p. 9.
Courses at Cooperating Institutions, see p. 14.

tration

Walk-In

Walk-in registration will take place August 23–25 in the Upper Lobby of the Tower Building, 621 Huntington Avenue.

Registration Hours: Wednesday & Thursday, 11am–2pm & 3:30–6:30pm, and Friday, 11am–2pm & 3:30–5pm.

Registration for Students with Exemptions

Registration for students with exemptions is August 30 (age-based, veterans, etc.). See "Policies" on page 11 for more information.

Tuition

Tuition for a 3-credit course is as follows:

Undergraduate	**$225 ($75 per credit)**
Graduate	**$300 ($100 per credit)**
Audit	**$195 ($65 per credit)**

Plus Lab Fee and mandatory fees

Refunds

No fees can be refunded unless the college cancels the offering. Tuition is refunded according to the schedule on page 11 of the catalog. Lab charges are not refunded after the first class meeting whether or not the student attends.

Payment

No cash can be accepted. You may pay by personal check, bank check, or money order made out for the total amount and payable to: **Mass. College of Art.**

You may also pay by charging the total amount to your MasterCard or Visa account. Write your account number and expiration date on the lines indicated.

A penalty fee of $15 will be assessed for any check not honored by the bank.

Parking

Evening parking is free for continuing education students and faculty who present a valid MassArt ID card after 5pm. At the Huntington Campus, park in the Huntington Avenue lot. At the Longwood Building, park to the rear of the building (access from Longwood Avenue). Daytime parking for faculty is available at the Longwood and Huntington Avenue lots for a fee. Contact the college's business office. Daytime parking for students is available only at the Huntington Avenue lot for a fee and only on a limited basis. Present your valid MassArt ID to the MASCO office in the Galleria on the corner of Longwood and Brookline Avenues, phone 732-2384.

Confirmation

We will send you a confirmation statement as soon as your registration has been processed. Your confirmation statement will indicate time and location of your class. Please check your statement. It is your responsibility to call the Continuing Education Office if you believe your statement is incorrect.

Cancellation

Generally, courses need a minimum of 10–12 students. If your class is cancelled, we will notify you as early as possible. You will be given the option of substituting another class or you may request a full refund.

Non-Credit Workshops

Tuition exemption does not apply to non-credit workshops. Students pay Special Program Fee, Lab Fee and a $5.00 Registration Fee. For information about specific workshops, see pp. 8–9.

Any withdrawal from a non-credit workshop must be received by the Continuing Education office one full week prior to the first class meeting in order to refund the Special Program Fee. (The Lab and Registration Fees are forfeited in any case.)

Withdrawals received later than one week prior to the first meeting forfeit all payments.

I.D.

Loss should be reported to, and arrangements made for replacement with, Security.

These cards are necessary for and useful in obtaining student discounts from many Boston businesses and institutions including access to the MFA, ICA, library, parking lots, exhibitions, etc.

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Schedule

Art Education

Mondays Sept. 11–Dec. 11
AE500-G1 Graduate Seminar
AE5X2-G1 Arts Administration
AE514X-G1 Art & the Disabled Child

Tuesdays Sept. 5–Dec. 12
AE423-C1, G1 Psychology of the Viewer

Wednesdays Sept. 6–Dec. 13
AE501-G1 History of Goals & Methods
AE502-G1 Art & Developmental Theory

Thursdays Sept. 7–Dec. 14
AE4X1-C1, G1 Communication Skills for Artists/Designers
AE504-G1 Problems in Aesthetics

Special Programs
Saturday Studios for High School, Junior High School & Elementary School Students

Dialogues

Core Program

Mondays Sept. 11–Dec. 11
CP172-C1 Drawing Studio

Tuesdays Sept. 5–Dec. 12
CP172-C2, C3 Drawing Studio

Wednesdays Sept. 6–Dec. 13
CP171-C1, C2 Colors

Thursdays Sept. 7–Dec. 14
CP174-C1 Elements of Design

Critical Studies

Mondays Sept. 11–Dec. 11
CSA3X4-C1, G1 Art of the Ancient Americas

Tuesdays Sept. 5–Dec. 12
CSA3XX-C1, G1 Russian Art & Architecture
CSC401-C1, G1 Writing Children's Literature

Wednesdays Sept. 6–Dec. 13
CSA101-C1 Foundations of Western Art: Origins
CSC2XX-C1 Current Issues in Women's Writing

Design

Mondays Sept. 11–Dec. 11
DE201-C1 Calligraphy & Letterforms
DE303-C1, G1 Package Design
DE329-C1, G1 Freehand Drawing for Designers
DE459-C1, G1 Marketing
FD256-C1 Pattern Drafting
GD220-C2 Intro to Graphic Design
IL323-C1, G1 Cartooning

Tuesdays Sept. 5–Dec. 12
DE260-C1 Typography
DE309-C1, G1 Intro to Computer Design
DE310-C1, G1 Computer Design Applications
DE391-C1, G1 Rendering
FD2XX-C1 Basic Fashion Construction
GD321-C1, G1 Graphic Design III
GD351-C1, G1 Production & Layout
GD414-C1, G1 Advertising Design
IL310-C1, G1 Intermediate Illustration

Wednesdays Sept. 6–Dec. 13
DE212-C1 2D Design
DE260-C2 Typography
DE309-C2, G2 Intro to Computer Design
DE310-C2, G2 Computer Design Applications
FD255-C1 Creative Fashion Design
GD370-C1, G1 Inter Graphic Design Portfolio
ID223-C1 Intro to Industrial Design
IL220-C1 Intro to Illustration
IL412-C1, G1 Illustrating Children's Books

Thursdays Sept. 7–Dec. 14
AD2XX-C1 Fundamentals of Architecture
DE224-C1 Conceptual Drawing
DE3XX-C1, G1 Adv. Projects on the Amiga
DE355-C1, G1 Exhibition Design
GD220-C1 Intro to Graphic Design
IL3XX-C1, G1 Magazine Illustration

Special Programs
NC003 Printing Plant/Tour
NC005 Color for Designers
NC006 Camera Ready Art
NC009 Desktop Publishing Workshop
NC007 Copyfitting Workshop
NC025 The Business of Art

Media & Performing Arts

Mondays Sept. 11–Dec. 11
FM180-C1 Introduction to Film
PH268-C1 Photo II
PH3XX-C1, G1 Photo Critique

Tuesdays Sept. 5–Dec. 12
FM3XX-C1, G1 Unstable Mirrors

Thursdays Sept. 7–Dec. 14
FM382-C1, G1 Animation
PH100-C1 Photo I
PH4XX-C1, G1 Portrait Photography

Special Programs
NC010 Photographing Your Art
NC012 Siteworks: A Performance & Installation Workshop
NC018 Tap Dance & Rhythm

Fine Arts 2D

Mondays Sept. 11–Dec. 11
FA100-C1 Intro to Painting
FA200-C1 Intermediate Painting
FA264-C1 Collage/Assemblage
PM100-C1 Intro to Printmaking

Tuesdays Sept. 5–Dec. 12
FA100-C2 Intro to Painting
FA202-C1 Life Drawing
FA359-C1, G1 Anatomy
FA369-C1, G1 Life Painting
PM266/361 Beginning/Intermediate Lithography

Wednesdays Sept. 6–Dec. 13
FA201-C1 Drawing
FA202-C2 Life Drawing
FA211-C1 Abstract Painting
FA260-C1 Portrait Drawing
PM262/360 Beginning/Intermediate Etching
PM268-C1 Screen Printing
FA3XX-C1, G1 Business Strategies for the Fine Artist

Thursdays Sept. 7–Dec. 14
FA100-C3 Intro to Painting
FA103-C1 Watercolor
FA370-C1, G1 Imaginative Drawing
PM263-C1 Alt. Photo Printmaking

Special Programs
FA205/305/405 Painting
NC001 Monotype Workshop
NC002 Printmaking Studio
NC011 Chinese Brush Painting
NC013 Altered Images
NC014 Drawing Games
NC015 Materials & Techniques Workshop
NC016 Pastel-Making Workshop
NC017 Representational Drawing Studio
NC019 Collage/Assemblage

Fine Arts 3D

Mondays Sept. 11–Dec. 11
FIB224/324 Papermaking
SC253-C1 Welding

Tuesdays Sept. 5–Dec. 12
GL232-C1 Cold Glass Working Techniques
MTL210-C1 Beginning Metals
SC201-C1 Foundry

Wednesdays Sept. 6–Dec. 13
CER203-C1 Ceramic Wheelworking
SC200-C1 Sculpture Studio
TDA205-C1 Wood Structures

Thursdays Sept. 7–Dec. 14
CER304-C1,G1 Ceramic Sculpture
MTL220-C1 Advanced Metals
SC251-C1 Figurative Clay

Special Programs
NC021 Papermarbling Workshop
NC022 Papermaking Workshop
NC023 Paper Sculpture Workshop
NC024 Handpainting on Fabric

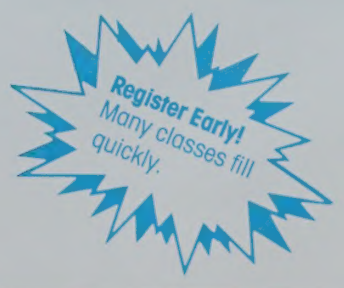
Key:

All courses are 3-credit unless otherwise marked. Courses numbered in the 100–299 series may be taken for undergraduate credit. The 300–499 series may be taken for either undergraduate or graduate credit. The 500–599 series may be taken for graduate credit only.

Students who wish to register for graduate credit should register for Section G1.

Courses offered through the Departments of Fine Arts 2D, Fine Arts 3D and Media & Performing Arts will meet an additional Saturday from 9am–3pm as follows:

Monday classes: Saturday, October 14
Tuesday classes: Saturday, September 16
Wednesday classes: Saturday, September 23
Thursday classes: Saturday, October 7



Call 617-566-2555 to register by phone with Mastercard or Visa, August 7–25, 1–4pm.

Courses

All courses are 3-Credit unless otherwise marked. Courses numbered in the 100–299 series may be taken for undergraduate credit. The 300–499 series may be taken for either undergraduate or graduate credit. The 500–599 series may be taken for graduate credit only. Tuition options for a 3 credit course: Graduate Credit $300; Undergraduate Credit $225; Audit (no credit) $195 plus lab charge and fees.

Art Education

Art Education courses begin September 6.

AE4X1-C1,G1 Communication Skills for Artists/Educators 3r
Art students from any discipline are welcome to tackle their public presentation jitters and nerves. This practical, experiential class is designed for students who want to improve their ability to speak in public. Whether it is in front of a class, professional designers, or a community organization, artists invariably need to address the public. This class recognizes that no matter how remarkable you are as an artist and how perceptive you are as an educator, your comfort and effectiveness as a communicator may be a crucial factor which leads to your success. Through a supportive, creative environment, class presentations, exercises in voice projection, audience adaption, delivery style, and material organization, students will become more confident in public speaking and enhance their self image. This class may be used to fulfill an Art Education or studio elective requirement.
Thursdays, 4:30–7:30pm
Jonathan Silverman, Lab Fee $10

AE423-C1, G1 Psychology of the Viewer 3cr
The course reviews current research and theories in the development of aesthetic understanding in children and adults. Students examine the change in viewers' aesthetic needs and interests. Issues of measurement and evaluation and implications of aesthetic developmental theory for art programs and policies.
Tuesdays, 3:30–6:30pm
Abigail Housen, Lab Fee $10

AE500-G1 Graduate Seminar 1.5cr
Explores topics of in-process research finishing the qualifying phase of the M.S.A.E. program. Student presentations and critiques alternate with visitng speakers and round-table discussions. For matriculated students only.
Alternate Mondays, 4–7pm
Abigail Housen, Lab Fee $10

AE501-C1 History of Goals and Methods 3cr
Surveys correlations between the history of education and the education in art, presenting alternative views of the meaning, procedures, and social utility that education in art was, and is believed to have, in particular moments within a culture.
Wednesdays, 4–7pm
Diana Korzenik, Lab Fee $20

AE502-G1 Art and Developmental Theory 3cr
Examines the major theories and research on developmental changes from childhood through adulthood. Discusses issues relative to cognitive/affective/perceptual/social development and their implications for artists and educators.
Wednesdays, 3:30–6:30 pm
Nancy Cusack, Lab Fee $20

AE504-G1 Problems in Aesthetics 3cr
Surveys and discusses issues in the philosophy of art including the nature of form, whether beauty and aesthetic value are merely subjective, the relationship between art and truth, and the possibility of defining the word "art."
Thursdays, 4–7pm
Christy Park, Lab Fee $10

AE5X2-G1 Arts Administration and Funding for the Arts 3cr
The course gives an overview of administration and funding the arts from the perspective of an institutional director. The focus will be on federal, state, and local funding, including the role of corporations, foundations, and individual donors. Practical and philosophical issues concerning money-raising, marketing, public relations and non-profit status will be examined. Students will develop research projects based on course content.
Mondays, 4–7pm
Jo Simon, Lab Fee $10

AE514X-G1 Art and the Disabled Child: A View from the Front Lines 3cr
Focuses on practical strategies and techniques that can be implemented in the classroom environment with students in grades 1–12 and beyond. Topics include adaptations for the classroom, use of materials, and classroom management techniques. Includes program planning and museum and school visits.
Mondays, 5–8pm
Jeff Melzack, Lab Fee $10

Core Program

CP171 Colors 3cr
Designed to be a beginning study of color, this course introduces color systems, illusionary functions, contrasts, reflective and projective theories, and subjective concepts. Content includes crossovers into various disciplines.
Section C1, Wednesdays, 9am–12pm
Ben Peterson, Lab Fee $25
Section C2, Wednesdays, 6:30–9:30pm
Paul Anderson, Lab Fee $25

CP172 Drawing Studio 3cr
Introduces the multiple functions of drawing. Considers drawing as a vehicle for conveying ideas, and includes the illusions of space and form through the figure, form analysis, and subject drawing. Consideration is given to contemporary and historic drawing practice. Emphasis is on the breadth of the drawing experience in its usefulness across disciplines.
Section C1, Mondays, 6:00–10pm
Paul Anderson, Lab Fee $25
Section C2, Tuesdays, 9am–1pm
Tom Dempsey, Lab Fee $25
Section C3, Tuesdays, 6:00–10pm
Janet Monafo, Lab Fee $25
Students who register for Drawing Studio for credit will be required to attend an additional 2-hour session per week to be arranged. Attendance for auditing students is optional.

CP174-C1 Elements of Design 3cr
Develop an understanding of and basic proficiency with principles of design. Students learn to develop ideas based on inner resources, research and looking and responding. This course will involve students with various art materials and their applications.
Thursdays, 6:30–9:30pm
Ed McCluney, Lab Fee $25

Critical Studies

CSA101-C1 Foundations of Western Art: Origins to the French Revolution 3cr
An introduction to the vocabulary of visual analysis and to the historical succession of styles in Western Art.
Wednesdays, 6:30–9:30pm
Birgit Shell, Lab Fee $10

CSA3XX-C1, G1 Russian Art & Architecture 3cr
A survey of Russian painting and architecture from the 11th to 20th centuries. Topics will include icon painting, the cathedrals, Kiev, Moscow, Leningrad, Russian Avant-garde, Kandinsky, Malevich, Chagall, Cubism, and Constructivism and the Socialist Realism.
Tuesdays, 6:30–9:30pm
Inga Karetnikova, Lab Fee $10

CSA3X4-C1, G1 Art of the Ancient Americas 3cr
Explores the magical, mystical and decorative art forms used by the peoples of the Ancient Americas to control the vital forces of their lives. Includes the Arctic Indians and Eskimos, the Indians of the Northwest Coast, the Southwest, the Plains, and the Woodlands. Concludes with an in-depth study of the great Pre-Columbian cultures of Mexico, Central and South America.
Mondays, 6:30–9:30pm
Russell Doucette, Lab Fee $10

CSC2XX-C1 Current Issues in Women's Writing 3cr
Contemporary issues in women's writing will use prose, fiction, poetry, and our own personal experience to explore the current issues of concern to women: images of women past and present; relationships (definition of the family, sexuality and sexual preference, mothers and daughters); violence against women (rape, incest, battering, pornography, also the feminization of poverty); the social agenda (issues of the workplace, abortion); and the development of a women's culture (the women's health movement; art, music, journalism; women's centers and support groups; eco-feminism and spirituality). Much is going on and it's very exciting. Come prepared to read, think and participate.
Wednesdays, 6:30–9:30pm
Elizabeth Galloway, Lab Fee $10

CSC3XX-C1, G1 Dramatic Screen Writing 3cr
This is an advanced course in the basics of cinematic story-telling. The course concentrates on the development and completion of an original screenplay for a 15–20 minute film.
Wednesdays, 6:30–9:30pm
Inga Karetnikova, Lab Fee $10

CSC401-C1, G1 Writing Children's Literature 3cr
Explores the world of children's literature combining the theoretical and practical aspects. Provides an opportunity for students to pursue creative writing for children.
Tuesdays, 6:30–9:30pm
Leon Steinmetz

Design

Architecture

AD2XX-C1 Fundamentals of Architecture 3cr
Introduction to architecture as a social art involving responsibility to inhabitants, material, form, and use within public and private contexts. Projects demonstrate evaluation of program choices, building systems, open/closed territory, methods, and craft. Students develop skills in transforming design ideas into built form that address our need (and ability) to inhabit and make particular places.
Thursdays, 6:30–9:30pm
Paul Hajian, Lab Fee $20

DE201-C1 Calligraphy & Letterforms 3cr
A first study of the elegant 15th century humanistic hand known as the Cancerlleresca Corsiva. The alphabet used in the course is an extension of the work of such 15th century writing masters as Arrighi, Tagliente, Palatin, Mercator, and Yciar.
Mondays, 6:30–9:30pm
Nancy Culmone, Lab Fee $20

DE212-C1 Two-dimensional Design 3cr
Interdisciplinary assignments in basic design involving typography, color, idea generation, and problem solving as it is applied to basic two-dimensional design. The course focuses on the tools, vocabulary, resources and basic skills of the designer.
Wednesdays, 6:30–9:30pm
Heidi Larson, Lab Fee $20

DE224-C1 Conceptual Drawing 3cr
Considers how to mentally and physically visualize concepts. Stresses drawing and keeping a sketchpad. Complex visual ideas are evolved through creative rendering, blending, and composing of familiar objects.
Thursdays, 6:30–9:30pm
Linda Bourke, Lab Fee $20

DE260 Typography 3cr
A study of the design and use of basic letterforms, typographic contrast, hierarchy of information, major type families and their characteristics and specifications, typographic grids and legibility.
Section C1, Tuesdays, 6:30–9:30pm
Volney Croswell, Lab Fee $20
Section C2, Wednesdays, 6:30–9:30pm
Tom Briggs, Lab Fee $20

DE303-C1, G1 Package Design 3cr
The package as a form of communication, including psychological, marketing, and merchandising components. Hands-on experience in design, construction methods and materials, and the use of color and typography for increasingly realistic problem assignments. Critiques include research, analysis, construction, design, and evaluation processes.
Mondays, 6:30–9:30pm
Thomas Burke, Sr., Lab Fee $20

DE309 Introduction to Computer Design 3cr
Introduction to the use of computers in design. Topics include: computer design history, 2D image making, animation, 3D uses, electronic publishing, computer aided design, and video output. Hands-on experience using Amiga computers and a variety of 2D design and imaging software packages.
Section C1, G1, Tuesdays, 6:30–9:30pm
James Weiner, Lab Fee $100
Section C2, G2, Wednesdays, 6:30–9:30pm
James Weiner, Lab Fee $100

DE3XX-C1, G1 Advanced Projects on the Amiga 3cr
A continuation of hands-on training with the Commodore Amiga as a 2D graphics design tool. Instruction will encompass a variety of upgraded and newly-introduced Paint/Animation and Image-processing software within project-defined formats. Pre-requisite: DE309.
Thursdays, 6:30–9:30pm
James Weiner, Lab Fee $100

Continued on p. 6

More

DE310 Computer Design Applications 3cr
Visual projects are developed on professional IBM and MacIntosh computer design systems and a variety of 2D imaging peripherals.
Section C1, G1, Tuesdays, 6:30–9:30pm
Toni Noah, Lab Fee $100
Section C2, G2, Wednesdays, 6:30–9:30pm
Toni Noah, Lab Fee $100

DE329-C1, G1 Freehand Drawing for Designers 3cr
A study of freehand objective drawing with lectures and demonstrations on freehand perspective methods, line tone drawings, composition, negative space, and subject and view selection.
Mondays, 6:30–9:30pm
Susan Schwalb, Lab Fee $20

DE355-C1, G1 Exhibition Design 3cr
An introduction to the multi-disciplinary field of exhibit design and construction for museums, trade shows, and other learning or recreation environments. Slide presentations, guest lecturers, and on-site visits augment technical instructions on topics such as exhibit techniques, construction, transport methods, programming, and evaluation of designs. Presentation techniques such as renderings, models, and storyboards are learned through exhibit design projects assigned to individuals or teams of students. Pre-requisite: DE212 and DE213 or permission of instructor.
Thursdays, 6:30–9:30pm
Steven Brown, Lab Fee $20

DE391-C1, G1 Rendering 3cr
Architectural rendering of interior and exterior views of the built environment for students of architecture, interior design, and illustration. Students work with black and white and colored media to produce rendering from actual sites, photographs, or plans. Perspective axonometric techniques discussed.
Tuesdays, 6:30–9:30pm
Tamotsu Yamamoto, Lab Fee $20

DE459-C1, G1 Marketing 3cr
Introduces basic principles of marketing and all its related activities. The nature of marketing, the cause and effect of human behavior on the market, product development and policies, management, decision making, legal aspects, pricing distribution, and research are discussed. The case study method is used as part of the analysis process in examining complex systems of marketing, including government, big business, and the individual consumer.
Mondays, 6:30–9:30pm
Thomas Burke, Jr.

Fashion Design

FD2XX-C1 Basic Fashion Construction 3cr
Techniques of hand and machine sewing. Development of technical skills through finished examples and projects. Various stitching methods will be applied to a completed design product.
Tuesdays, 6:30–9:30pm
Sondra Grace, Lab Fee $20

FD255-C1 Creative Fashion Design 3cr
Communication of original ideas using geometric principles in design as well as master block pattern structure. Fundamental draping and development of couture techniques. Basic garment construction gives experience in translating creative designs into three-dimensional form. Work in fabric and non-textiles.
Wednesdays, 6:30–9:30pm
John DiStefano, Lab Fee $20

FD256-C1 Pattern Drafting and Construction Techniques 3cr
Fundamental understanding of principles and procedures in the development and use of the flat pattern. Introduces basic master block construction from which design changes are made.
Mondays, 6:30–9:30pm
Sondra Grace, Lab Fee $20

Graphic Design

GD220 Introduction to Graphic Design 3cr
An applied approach to basic design principles and skills for students entering the graphic design major. The issue of design responsibility begins with the development of professional attitudes and approaches to problem solving while continuing to focus on the formal elements of typography, color, and idea generation.
Section C1, Thursdays, 6:30–9:30pm
Felice Regan, Lab Fee $20
Section C2, Mondays, 6:30–9:30pm
Judith Ziegler, Lab Fee $20

GD311-C1, G1 Graphic Design II 3cr
Applied graphic design with emphasis on the role of typography and the development of strong visual concepts that communicate clearly to a targeted audience. A synthesis of image and typography is stressed. Pre-requisite: GD220 or permission of instructor.
Thursdays, 6:30–9:30pm
Tom Briggs, Lab Fee $20

GD321-C1, G1 Graphic Design III
More advanced study of the art of graphic communication, typography, design and the relationship of its effect on the reflection of socio-economic forces in society. Attempts made to define the role of the designer in this area now and in the future. Emphasis on the design and thinking processes. Study of direct applications of media forms of communication in the area of print. Emphasis is placed upon the role of the designer-communicator in a rapidly changing technological-electronic society. Pre-requisite: GD311.
Tuesdays, 6:30–9:30pm
Fred Nathans, Lab Fee $20

GD351 Production & Layout 3cr
Preparation of mechanicals and the development of layout concepts emphasizing the integration of typography and visual imagery. Through class problems, lectures, demonstrations, and field trips, students consider alternatives in the preparation of camera-ready art, typography, use of illustrations and photography, copyfitting, and printing processes.
Section C1, G1, Tuesdays, 6:30–9:30pm
Marsha Hewitt, Lab Fee $20
Section C2, G2, TBA

GD370-C1, G1 Intermediate Graphic Design Portfolio 3cr
The building of an entry-level, production portfolio, based on studio assignments, visits by working professionals, and a juried presentation by each student, which determines whether student progresses to the second level of the Graphic Design Certificate Program. Students are advised on individual career paths within the board area of graphic design. Pre-requisites: DE212, GD220, DE260, DE224, or permission of instructor.
Wednesdays, 6:30–9:30pm
Lisa Hickey, Lab Fee $20

GD414-C1, G1 Advertising Design 3cr
Explores typical problems dealt with by advertising agencies. Examines the interrelationship of art director, client, and consumer with focus in each class on solutions to real agency problems. Along with informal talks with art directors and visits to Boston agencies, the development of individual judgement about advertising is part of the professional orientation of the course. Pre-requisite: GD311 or IL310 or permission of instructor.
Tuesdays, 6:30–9:30pm
Don Pogany, Lab Fee $35

Industrial Design

ID223-C1 Introduction to Industrial Design 3cr
An introduction to the design process and problem solving techniques used in industrial design. An exploration of tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities. The use of media and drawing techniques, and basic scale model making are introduced.
Wednesdays, 6:30–9:30pm
Stan Jaskiel, Lab Fee $20

Illustration

IL220-C1 Introduction to Illustration 3cr
Introduction to professional illustration with emphasis on basic ideas, technique, media, and skill development. The initial look at the methods used to convert ideas and convey them using precise visual tools.
Wednesdays, 6:30–9:30pm
Linda Bourke, Lab Fee $20

IL3XX-C1, G1 Magazine Illustration 3cr
Introduction to magazine markets. Seeing a magazine's visual style and checking your fit; reading a manuscript and conceptualizing the possibilities; talking roughs and color sketches. Students will complete a black & white and a full color piece.
Thursdays, 6:30–9:30pm
Bill Commerford, Lab Fee $20

IL310-C1, G1 Intermediate Illustration 3cr
Further exploration of the profession of illustration with emphasis on basic ideas, technique, media, and skill development. The elements of visual communication and expression are analyzed and explored individually.
Tuesdays, 6:30–9:30pm
Bill Commerford, Lab Fee $20

IL323-C1, G1 Cartooning 3cr
After initial required experiences in techniques and design, students develop in areas of their choice. Although principally a workshop, includes discussions on outstanding cartoonists in the past and present.
Mondays, 6:30–9:30pm
John Mahoney, Lab Fee $20

IL412-C1, G1 Illustrating Children's Books 3cr
Deals with all aspects of illustrating children's books. Students gain practical experience in the various stages of book design, from initial conceptualization to the finished book. Explores a variety of media and techniques.
Wednesdays, 6:30–9:30pm
Leon Steinmetz

Media & Performing Arts

Filmmaking

FM180-C1 Introduction to Filmmaking 3cr
A beginning survey of the many uses of motion pictures from art to commerce, which includes hands-on production experience with basic equipment and an opportunity to analyze many different types of films from the production point of view. The use of film as a fine-art medium and its relationship to the avant-garde of painting, poetry, and music is emphasized.
Mondays, 6:30–10pm
Janet Callahan, Lab Fee $100

FM3XX-C1, G1 Unstable Mirrors, The Use of Performance in Film & Film in Performance 3cr
This course is both a practicum in which students will create a finished film/performance project, and a viewing course concerned with the history and variety of work in the medium. The course will feature appearances by Boston area artists.
Tuesdays, 6:30–10pm
Pelle Lowe, Lab Fee $100

FM382-C1, G1 Experimental Animation 3cr
A wide range of stop-motion techniques are demonstrated in workshops and screenings. All techniques are discussed in relation to how they alter time/space paradigms to allow the filmmaker to break from real time expectations to experiment with time as a medium.
Thursdays, 6:30–10pm
John Casey, Lab Fee $100

Photography

PH100-C1 Photography I 3cr
A beginning course for students with an interest in creative work and study in black and white photography. Exposure controls, camera operation, and rudimentary film development and printing are explored.
Thursdays, 6:30–10pm
Tony Loreti, Lab Fee $75

PH268-C1 Photography II 3cr
A more advanced course in the fundamentals of creative photography. Introduces principles of optics, cameras, films, photographic chemistry and materials. Continuous work and advancement through creative assignments in photographing, processing, printing, and criticism.
Mondays, 6:30–10pm
Deborah Brilla, Lab Fee $75

PH3XX-C1, G1 Photo Critique 3cr
An advanced course for students who have completed Photo I and Photo II and wish to further develop their Photographic vision. Technical issues will be addressed as they relate to specific problems. Limited darkroom access.
Mondays, 6:30–10pm
Henry Cataldo, Lab Fee $20

PH4XX-C1, G1 Portrait Photography 3cr
Through assignments emphasizing practical methods and techniques, develops an individual approach to portraiture. Examines the nature of the portrait. Slide lectures, class discussions, and critiques examine specific topics while looking at the work of past and present portrait photographers. Pre-requisite: PH268 or equivalent.
Thursdays, 6:30–10pm
Ron Morris, Lab Fee $75

Call 617-566-2555 to register by phone with Mastercard or Visa, August 7–25, 1–4pm.

Courses

Fine Arts 2D

Drawing & Painting

FA100 Introduction to Painting 3cr
An introduction to painting using oils and acrylics as basic media with an emphasis on traditional methods and familiarization with materials through lectures and demonstration. Occasional use of the model included.
Section C1, Mondays, 9am–1:30pm
Sharon Dunn, Lab Fee $25
Section C2, Tuesdays, 6:30–10pm
Maria Chase, Lab Fee $25
Section C3, Thursdays, 6:30–10pm
Mohsen Saberi, Lab Fee $25

FA103-C1 Watercolor 3cr
Beginning technical and conceptual knowledge of watercolor developed through involvement with traditional and contemporary art concerns.
Thursdays, 6:30–10pm
Dean Nimmer, Lab Fee $25

FA200-C1 Intermediate Painting 3cr
Advanced study of painting in oils and acrylics with an emphasis on composition and concept development. Pre-requisite: FA100 or permission of instructor.
Mondays, 6:30–10pm
David Tandy, Lab Fee $25

FA201-C1 Drawing 3cr
Advanced studies in visual perception and drawing as a means of personal expression.
Wednesdays, 6:30–10pm
Kofi Kayiga, Lab Fee $25

FA202 Life Drawing 3cr
Advanced study of figure drawing, the figure in space, and relational drawing of the figure.
Section C1, Tuesdays, 6:30–10pm
Paul Rahilly, Lab Fee $25
Section C2, Wednesdays, 6:30–10pm
Ed Stitt, Lab Fee $25

FA205/305/405 Painting 6cr
This course fills major studio requirements for students admitted to the B.F.A. program. It is also available to Continuing Education students who have completed FA100 Introduction to Painting. Students in FA205/305/405 will meet for painting, discussion, lectures and critiques. Students will have access to painting studio outside of regularly scheduled class hours.
Saturdays, 9am–6pm
Tom Dempsey, Lab Fee $25

FA211-C1 Abstract Painting 3cr
An exploration of techniques and formal issues in abstract image-making with an emphasis on locating sources for abstract imagery.
Wednesdays, 6:30–10pm
Neill Fearnley, Lab Fee $25

FA260-C1 Portrait Drawing 3cr
The study of drawing from the head and figure in a variety of both modern and traditional techniques.
Wednesdays, 6:30–10pm
Ed McCluney, Lab Fee $25

FA264-C1 Collage/Assemblage 3cr
The creation of 2D and 3D compositions from a broad range of materials such as paper, metal, plastic, string, wood, paint, and crayon. Emphasis is on the use of materials, structural techniques, and concepts.
Mondays, 6:30–10pm
Maureen Cosgrove, Lab Fee $25

FA3XX-C1, G1 Business Strategies and Life Planning for the Fine Artist 3cr
Moving into the nineties, the artist must be prepared with strong business skills, an understanding of the market, and tools to keep working with integrity despite the odds or trends. Great strides have been made to improve the quality of life for artists in the cities. Federal, state and local organizations have developed many programs to support the arts. Artists are grouping together to purchase permanent live/work space, have exhibitions outside of the mainstream gallery route, or work collectively toward a cause. Individual artists are discovering their own voice and brainstorming ways of making it all work. This course will provide hard-core facts on the business of art—the resume and cover letter, grants, exhibition and business opportunities, self-promotion, housing, bookkeeping, taxes, and other income-earning possibilities. It also will touch on internal issues an artist must explore to determine direction and sustain vision.
Wednesdays, 6:30–9:30pm
Wendy Sellers, Lab Fee $10

FA359-C1, G1 Anatomy 3cr
A study of anatomy incorporating analysis of the skeletal and muscular systems using skeleton, casts, slides, and models. Pre-requisite: a basic drawing course.
Tuesdays, 6:30–10pm
Larry Collins, Lab Fee $25

FA369-C1, G1 Life Painting 3cr
A study of painting from the model with emphasis on light, color, and organization of pictorial elements.
Tuesdays, 6:30–10pm
Arnold Trachtman, Lab Fee $25

FA370-C1, G1 Imaginative Drawing 3cr
The development of innovative concepts for visual communication through drawing. Students work from a variety of projects intended to stimulate the imagination. The primary emphasis will be placed upon a non-traditional approach to making marks on a surface, including the use of tools of one's own devising and the exploration of new formats and materials. We will investigate the impact of issues such as scale shifts, change of context, multiple imagery, chance operations, seriality and deconstruction.
Thursdays, 9am–1:30pm
Jo Sandman, Lab Fee $25

Printmaking

PM100-C1 Introduction to Printmaking 3cr
An introduction to basic printmaking techniques, this course will explore various fine art printing processes such as woodcut, drypoint, callograph, monoprint and etching. The objective of the course is to give the student a basic understanding and technical skill in printmaking. This will be achieved through assignments in the various printmaking techniques and classroom critiques.
Mondays, 6:30–10pm
Alvin Ouellet, Lab Fee $45

PM262-C1 Beginning Etching 3cr
An introduction to etching with emphasis placed on developing technique and ease of approach to these print techniques.
Wednesdays, 6:30–10pm
Alvin Ouellet, Lab Fee $45

PM263-C1 Alternative Photo Printmaking 3cr
Light sensitized materials used as drawing, collage, painting, and printing tools. Through demonstrations, studio work, and critiques, students are introduced to non-traditional techniques in photographic processes. No prior experience in photography or printmaking required.
Thursdays, 6:30–10pm
Fred Wolflink, Lab Fee $45

PM266-C1 Beginning Lithography 3cr
Drawing and printing of black and white lithographs and various relief printing techniques including color and woodcut is emphasized.
Tuesdays, 6:30–10pm
Margie Simson, Lab Fee $45

PM268-C1 Silkscreen Printing 3cr
An introduction to various processes in screen printing. Study of color, design, and drawing using techniques from handcut through photographic stencil making.
Wednesdays, 6:30–10pm
Felice Regan, Lab Fee $45

PM360-C1, G1 Intermediate Etching 3cr
A variety of advanced etching techniques teaching the basic fundamentals of color viscosity and multiplate printing. Pre-requisite: PM262.
Wednesdays, 6:30–10pm
Alvin Ouellet, Lab Fee $45

PM361-C1, G1 Intermediate Lithography 3cr
Designed to increase independence in studio work through investigation of special printing and drawing techniques including color lithography and woodcuts. Emphasizes printing skills and development of individual style.
Pre-requisite: PM266.
Tuesdays, 6:30–10pm
Margie Simpson, Lab Fee $45

Fine Arts 3D

Ceramics

CER203-C1 Ceramic Wheelworking 3cr
Introduces students to ceramic media with primary focus on using the potter's wheel. Functional and non-functional formats are explored, as are glazing and kiln-firing.
Wednesdays, 6:30–10pm
Ben Ryterband, Lab $70

CER304-C1, G1 Ceramic Sculpture 3cr
An investigation of concepts, objects, installations, and environments using ceramic materials.
Thursdays, 6:30–10pm
Nancy Aleo, Lab Fee $70

Fibers

FIB224-C1 Papermaking 3cr
Introduction to traditional and experimental methods of hand papermaking, with an emphasis on using papermaking as an expressive art medium. Through demonstrations, workshops, and slide presentations, students explore the fundamental steps involved in papermaking. Students utilize their handmade papers and other media to further explore concepts and techniques in two and three-dimensional art forms. Students who have taken FIB224 or students who wish graduate credit should register for FIB324.
Mondays, 6:30–10pm
Meg Black, Lab Fee $70

Metals

MTL210-C1 Beginning Metals 3cr
Covers basic metalworking techniques focusing on design and function. Assignments cover problems that are both aesthetic and technical. Metal fabrication, inlay, forging, sinking, and stone setting are introduced.
Tuesdays, 6:30–10pm
Joe Wood, Lab Fee $70

MTL220-C1 Intermediate Metals 3cr
Focuses on the development of a personal style though a series of projects based on one source. Technical and aesthetic experimentation is based on casting, raising (bowl making), etching, and chasing and repousse. Pre-requisite: MTL210 or permission of instructor.
Thursdays, 6:30–10pm
Charles Crowley, Lab Fee $70

Sculpture

SC200-C1 Sculpture Studio 3cr
Comprehensive studio of sculptural problems and applications including structural, technical, and environmental considerations. Materials include plaster, wire, wood, and clay.
Wednesdays, 6:30–10pm
Mary Ann Kelly, Lab Fee $70

SC201-C1 Foundry Process in Sculpture 3cr
Bronze and aluminum castings are made using processes of greensand and lost-wax investment casting. Course covers moldmaking, casting, and chasting.
Tuesdays, 6:30–10pm
John Wolfrum, Lab Fee $70

SC251-C1 Figurative Clay 3cr
A study of the construction of portrait and figure executed from life in clay. The course introduces the use of plaster as a casting medium.
Thursdays, 6:30–10pm
Nahid Saliani, Lab Fee $70

SC253-C1 Welding 3cr
A beginning course in the construction of steel sculpture produced through oxy-gas and arc welding. The course introduces forging and machine shop practices.
Mondays, 6:30–10pm
Mike Couch, Lab Fee $70

Three-Dimensional Art

TDA205-C1 Wood Structures 3cr
The proper use and application of basic woodworking equipment, materials, and concepts.
Wednesdays, 6:30–10pm
Richard Brown, Lab Fee $70

Register Early!
Many classes fill quickly.

Biographies of Special Program faculty are on pages 12 & 13

Please note: Any withdrawal from a non-credit workshop must be received by the Continuing Education office one full week prior to the first class meeting in order to refund the Special Program Fee. (The Lab Charge and Registration Fee are forfeited in any case.) Withdrawals received later than one week prior to the first meeting forfeit all payments.

Non-Credit Workshops
All non-credit workshops include a $5 Registration Fee, and their appropriate Special Program Fee and Lab Charge

Special

Printmaking

NC001 Monotype Workshop

A hands-on introduction to the direct and immediate process of monoprinting. Image exploration in black and white and color will be realized through the monotype techniques of additive and subtractive painting on the printing plate. No previous printmaking experience is necessary. Students should bring the following materials to class: bristle brushes, masking tape, scissors or matt knife and oil paints.
Instructor: Alvin Ouellet
Schedule: Saturday, November 4, 9am–5pm with a one-hour lunch break, and Sunday, November 5, 10am–2pm.
Costs: Pay a total of only $80 ($65 Special Program Fee, $10 Lab Charge & $5 Registration Fee).

NC002 Printmaking Studio

An opportunity to use the print shop in etching, lithography and screen printing. Though not enrolled in a formal class, faculty critique time will be available by appointment. A minimum of 20 to 30 hours of studio time will be offered. A portfolio review is required to determine ability to work independently. Access and studio hours will be discussed at interview. Permission of instructor is required prior to registration.
Non-Credit.
Pay a total of $155 ($100 Special Program Fee, $50 Lab Charge & $5 Registration Fee).

Printing/Plant Tour

NC003 An On-Site Tour from Estimating to Finished Product

This four-hour tour of a medium size printing plant will give designers, editors, art directors and anyone involved or interested in the production of commercial printing or publishing material a step-by-step first hand look at the various operations involved in the offset printing process.

All aspects of computerized estimating, camera work, negative assembly, platemaking, printing, scoring, diecutting, laminating and binding will be covered.

Students will meet at Henry N. Sawyer Co., Printers, 586 Rutherford Avenue, Charlestown (Five minutes from Sullivan Square T Station).
Instructor: Gene Walsh
Schedule: Saturday, November 18, 8:30am–12:30pm.
Costs: Pay a total of $55 ($50 Special Program Fee & $5 Registration Fee).

Color

NC005 Color for Designers: Color and Printing Processes

This one-day workshop will show you how to maximize your use of color in design and in its application to offset printing. Special attention will be given to the use of process and PMS inks, overprinting, trapping, screen combinations, duotones, paper selection, use of 3M color keys, additive/subtractive color effects, and terminology. Case histories and slides will be used to demonstrate these possibilities.
Instructor: Bernard LaCasse
Schedule: Saturday, November 4, 9am–5pm with a one-hour lunch break.
Costs: Pay a total of only $90 ($75 Special Program Fee, $10 Lab Charge & $5 Registration Fee).

Paste-Up

NC006 Camera-Ready Art: Mechanicals/Paste-Up Everything You Need to Know

This one-day hands-on workshop will familiarize participants with the tools and techniques necessary to produce professional mechanicals. Special attention will be given to photo preparation (cropping, scaling, special screens, manipulation), overlays, color breaks, use of materials, and printing jargon. A materials list will be provided prior to the workshop.
Instructor: Sandy Schafer
Schedule: Saturday, November 4, 9am–5pm with a one-hour lunch break.
Costs: Pay a total of only $92 ($75 Special Program Fee, $12 Lab Charge & $5 Registration Fee).

Copyfitting

NC007 Copyfitting Workshop

This short and intensive workshop offers students hands-on experience in copyfitting manuscript to fit specific layouts of increasing complexity. Topics include type specification, use of a Haberule, discussion of typographic terminology (point size & leading), and character counting. Concentrated practice in class will provide students with a basic understanding of this challenging and important design process.
Instructor: Marsha Hewitt
Schedule: Saturday, October 21, 9am–5pm with a one-hour lunch break.
Costs: Pay a total of only $92 ($75 Special Program Fee, $12 Lab Charge & $5 Registration Fee).

NC009 Desktop Publishing Workshop

This "hands-on" workshop is designed to introduce the student to desktop publishing on the MacIntosh. Text and graphic software and paste-up programs will be covered. Students will learn how to position text and graphics and edit on an electronic paste-up page. Enhancements such as headlines, or wraparound, boxes and ornamentation will also be covered. Prior experience with a computer, although helpful, is not required.
Instructor: Dianne Roman
Schedule: Section C1, 2 Saturdays, September 16 & 23; Section C2, 2 Saturdays, October 14 & 21.
Hours: 9am–1pm with open lab from 1–4:30pm.
Costs: Pay a total of only $200 ($120 Special Program Fee, $75 Lab Charge & $5 Registration Fee).

Photography

NC010 Photographing Your Art

Learn how to make good slides of your artwork. This six-hour workshop is designed to give you fundamental information and demonstrations about basic lighting techniques and films that can help you improve your portfolio. Basic 35mm camera knowledge is recommended.
Instructor: Steve Tourlentes
Schedule: Saturday, November 4, 9am–4pm with a one-hour lunch break.
Costs: Pay a total of only $75 ($60 Special Program Fee, $10 Lab Charge & $5 Registration Fee).

Brush Painting

NC011 Chinese Brush Painting

Chinese Brush Painting is unique among the arts of the world in that it combines elements of a cultural tradition dating back over 3000 years which is artistic, poetic & philosophical in a harmonious nature. In this workshop, we will start with basic strokes common to Chinese painting and calligraphy and continue with studies of bamboo, orchids, chrysanthemums, landscapes and birds.
Instructor: S.E. Sun Lee
Schedule: Thursdays, 9:30–11am, September 7–October 19.
Costs: Pay a total of only $135 ($120 Special Program Fee, $10 Lab Charge & $5 Registration Fee).

Performance & Installation Workshop

NC012 Siteworks, A Performance & Installation Workshop

In this workshop, we will develop site-specific performances and installations. The workshop will take place at a beach. We will develop these works through guided exercises, improvisations, visualizations, and meditations. We will work on developing ideas by the example of performers and environmental artists such as Robert Smithson, Christo, Linda Montano, Alan Kaprow and Mary Beth Edelson. Students are invited to bring ideas for performances and installations. We will travel to the sites by carpooling.
Instructor: Audrey Colby
Schedule: Saturday, September 16, 9am–5pm.
Costs: Pay a total of $40 ($30 Special Program Fee, $5 Lab Charge & $5 Registration Fee).

Altered Images

NC013 Altered Images

The concept that the photograph is an objective document of reality, has radically shifted as artists have begun to use photographs as a starting point in their work. Darkroom and computer techniques as well as direct hand alteration are being used by artists.

This workshop will deal with direct (non-darkroom, non-technical) alteration of pre-existing black and white photographs. Taking off from the early tradition of hand tinted photographs, and using drawing, painting, collage, written text and other techniques, students will directly change images and their meanings. Students will work first on photo selection, using photos they have taken, found or collected. A series of exercises will then be used to help the student become more aware of what drawing and painting materials can best be used on photographs. Students will then attempt to change the meaning of certain images by visual alteration. The final part of the workshop will be a personal exploration of altered images, using autobiographical photos, and information. This workshop is for all levels. No darkroom work is required. A materials list will be provided.
Instructor: Robert Goss
Schedule: Saturday, September 16, 9am–5pm with a one-hour lunch break.
Costs: Pay a total of only $65 ($50 Special Program Fee, $10 Lab Charge & $5 Registration Fee).

Drawing Games

NC014 Drawing Conclusions: A Series of Drawing Games

An exciting and stimulating one-day workshop (for all levels), that explores the potential of drawing. You will be dealing with the WHY rather than the HOW of drawing. Drawing will become a method for developing your creative thinking through various drawing games and events. You will work with a variety of traditional and non-traditional drawing materials and work on drawings individually and in groups. Size may vary from the personal to the public. You will be drawing in ways you never imagined possible. Through this workshop, you will become more aware of your thinking, behavior and decision making, and make some exciting drawings in the process.
Instructor: Robert Goss
Schedule: Saturday, September 23, 9am–5pm with a one-hour lunch break.
Costs: Pay a total of only $65 ($50 Special Program Fee, $10 Lab Charge & $5 Registration Fee).

Materials & Techniques

NC015 Materials & Techniques Workshop

This workshop is an introduction to the materials and techniques of painting. Topics to be covered will include painting supports and grounds, pigments, drying oils, adhesives, varnishes, mediums, underpainting, glazing, and scumbling. Class time will consist of lecture, demonstration, and hands-on studio experimentation.
Instructor: Lee Shortridge
Schedule: Saturday, September 16, 9:30am–5pm.
Costs: Pay a total of only $65 ($50 Special Program Fee, $10 Lab Charge & $5 Registration).

Pastels

NC016 Pastel-Making Workshop

In this workshop, you will learn how to make pastel crayons. During the four-hour session you will create your own set of pastels in gradations of one color. Making pastels has several advantages over buying the commercial variety. They are *significantly* less expensive—often as little as one-fifth of the cost of store-bought soft pastels. Your homemade crayons are guaranteed to be permanent and of the highest quality. You can make colors which are not available in stores. You will also lean how to make fixatives, about papers and the preparation of other surfaces for pastel painting as well as the basic techniques for painting with your pastels and the care and storage of the finished works. Bring to class: a palette knife or spatula for mixing dough, a clean glass or plexi-palatte to use as a work surface.
Instructor: Carol Bowen
Schedule: Saturday, September 23, 10am–2pm
Costs: Pay a total of only $42 ($30 Special Program Fee, $7 Lab Charge & $5 Registration Fee).

Drawing Workshop

NC017 Representational Drawing Studio

This three-day workshop (for all levels) will specifically address many of the important, but often intimidating, fundamentals of representational drawing. Perspective, light & shade, figure drawing, artistic anatomy and other traditional disciplines will be introduced. Using this course as a springboard, the student should acquire enough knowledge of basics, strengthen weak skills, and gain enough confidence to venture forth to more in-depth studies. Materials: Soft vine charcoal, kneaded eraser, 4-B pencil, straight-edge, rough newsprint pad.
Instructor: Larry Collins
Schedule: 3 Saturdays, October 28, November 4 & 11, 9am–5pm with a one-hour lunch break.
Costs: Pay a total of only $135 ($120 Special Program Fee, $10 Lab Charge, $5 Registration Fee).

Dance and Rhythm

NC018 Tap Dance and Rhythm

This workshop uses the vehicle of tap dance to explore the concept of rhythm, which can then be used as a framework for the production of art in any medium. Basic tap dance technique, elements of composition, rhythm theory and notation will be explored. No previous tap or dance training is required for participation in the workshop.
Instructor: Maureen Cosgrove
Schedule: Saturdays, 1–3pm, October 14, 21, 28 & November 4.
Costs: Pay a total of only $75 ($70 Special Program Fee and $5 Registration Fee).

Programs

Collage

NC019 Collage/Assemblage Workshop

The medium of collage/assemblage will be explored through a three-day hands-on work-shop. Sources of inspiration will include exploration of the self and one's convictions, materials, textures, formal elements and historical sources. We will look at the work of various collage artists including Picasso, Duchamp, Schwitter, Keinholz and Cornell. A list of required and recommended materials varying from personal memorabilia to pastels & paints will be available upon registration.
Instructor: Audrey Colby
Schedule: 3 Saturdays, October 14, 21 & 28, from 10am–3:30pm with a lunch break.
Costs: Pay a total of only $102 ($90 Special Program Fee, $7 Lab Charge & $5 Registration Fee).

Paper Workshops

NC021 Papermarbling

In this two-day workshop, students will be introduced to the classical method of papermarbling. On day one, students will discover the simple, yet beautiful craft of papermarbling. The class will be technique oriented so students may fully understand the classical approach to papermarbling. An overview of materials will be discussed to ensure that this technique can be duplicated at home or in the studio. On day two, students will learn to marble on a variety of surfaces including wood, fabric, and clay, as well as mix and measure the necessary ingredients to ensure success in future marbling endeavors.
Instructor: Meg Black
Schedule: Saturday, November 4, 9am–5pm and Sunday, November 5, 10am–5pm.
Costs: Pay a total of only $95 ($80 Special Program Fee, $10 Lab Charge & $5 Registration Fee).

NC022 Papermaking Workshop

This two-day workshop introduces students to the craft of papermaking. Students learn the basic skills for forming sheets of handmade paper. A variety of materials suitable for pulp are discussed; dyeing methods and beating techniques are demonstrated. Emphasis is placed on recreating these methods at home as well as in the studio. Papercasting, mold making and paper forming for special purposes may be demonstrated according to student interest.
Instructor: Meg Black
Schedule: Saturday, November 18, 9am–5pm and Sunday, November 19, 10am–5pm.
Costs: Pay a total of only $95 ($80 Special Program Fee, $10 Lab Charge & $5 Registration Fee).

NC023 Paper Sculpture Workshop

A hands-on workshop to learn how to make free-standing sculptures in paper. Start by learning various techniques for making paper bas-reliefs and move on to making half-round sculptures and sculptures based on simple rectangles and cylinders, and ultimately, to complete paper sculptures in color. No previous experience is necessary. A materials list will be provided upon registration.
Instructor: Amelia-Robin Agush
Schedule: Saturday, October 28, 9am–4pm with a one-hour lunch break.
Costs: Pay a total of only $65 ($50 Special Program Fee, $10 Lab Charge & $5 Registration Fee).

Handpainting on Fabric

NC024 Handpainting on Fabric

This workshop will be an intensive class in painting on fabric. Students will learn to mix dyes and pigments for painting on silk, cotton and rayon. Resists, dye shading, washes and steam-setting dyes will be taught. We will explore various uses for painted fabrics such as home furnishings, fashion and fine art pieces.
Instructor: Margaret Ryding
Schedule: Saturday, November 4, 10am–5pm and Sunday, November 5, 1–5pm.
Costs: Pay a total of only $95 ($80 Special Program Fee, $10 Lab Charge & $5 Reg. Fee).

The Business of Art

NC025 The Business of Art: A "How To" for Freelancers

For illustrators, graphic designers and other artists who want to apply their talents commercially. Learn the business practices you will need to be self-employed, including contracts and copyright, pricing and negotiating, taxes and legal issues, as well as techniques for portfolio presentations, marketing and promotion, and maintaining good client relations.
Instructor: Deborah Lipman
Schedule: Thursdays, September 14–October 5, 6–9pm
Costs: Pay a total of $110 ($100 Special Program Fee, $5 Lab Charge & $5 Registration Fee).

Deborah Lipman has had her own business as an artists' representative for illustrators since 1981 and holds a Master's Degree in Arts Management. Prior to that, she worked for over 15 years in a wide range of settings throughout the communications industry, including advertising and public relations, corporate communications, educational publishing and institutional fundraising and development.

Art Education

Dialogues

Open forum discussions offered by the Graduate Program in Art Education provide a chance to exchange thoughts and opinions about timely topics and concerns in the field of art education.

Dialogues which are open to students and members of the community meet in the Arnheim Resource Room in the North Building at Mass College of Art.

"How Fathers Interact with their Children: The Use of Observational Videos"

Wednesday, October 11, 5:30–7:30pm
Arnheim Resource Room
Presenter: Jonathan Simmons

Jonathan Simmons will show one of the videos he uses in his research on how fathers interact with their children. A brief introduction explaining his research and why this should be of interest to us as teachers and educators will be presented. Discussion will then focus on the meaning of the research itself, as well as on the method of obtaining the information (observational videos). **Potluck dinner will follow.**

Photography Seminar in Italy

Progetto Perugia
June, 1990

Progetto Perugia is a project created by photo instructors, professional photographers and patrons of the arts to provide an atmosphere where photographers can work, discuss, and improve their art. Classes and lectures will be given in specific photographic disciplines, such as portraiture, landscape, and documentary photography. These sessions will stress camera work and group critiques. Emphasis will also be placed on broadening the participants' aesthetic sensibilities with lectures on art history, discussions of relevant issues in photography, and excursions to places of cultural and historic interest.

The Seminar will take place in Ramazzano, a small hill town outside the city of Perugia. Ramazzano offers a characteristic and relaxed backdrop for the seminar's classes, darkrooms and accommodations. From Ramazzano students will have easy access to the city of Perugia.

The home of the seminar will be a villa located in Ramazzano. The villa is a classical country estate built in 1396 and subsequently renovated over the years. This historic old villa will be home to the students where they will enjoy comfortable accomodations as well as authentic Umbrian cuisine prepared by an in-house chef.

The total cost of the seminar will be approximately $2,100. Application deadline is February 2, 1990 and a $150 non-refundable deposit is due on February 23. For information and application forms call Steve Tourlentes at (617) 232-1555, ext. 506.

Saturday Studios

Saturday Studios for High School, Junior High School & Elementary School Students

The Figure

Exploration of the human figure with a variety of materials. Traditional and innovative approaches to life drawing. (Senior High School) Parental consent is mandatory for this class.

Three Dimensional Design

Work in various materials such as fiber, found, paper and clay. (Junior High & Senior High School)

Senior Studio

Designed to help the high school senior who is planning to apply to art school

Commercial Design

Creative studies in areas of design such as illustration and graphics. (Junior & Senior High School)

Elementary Exploration

Creative problem solving and the fun aspect of making art (Grades 4, 5 & 6).

Parent's Group

Saturday morning sessions including museum and gallery visits for parents of Saturday Studio students. (No fee.)

The Saturday Studios Program is designed and staffed by the colleges' Art Education Department to provide art courses to young people. These non-credit courses are open to all interested students regardless of their level of experience in art. There are no prerequisites.

Description of the Studios

Formulating ideas, handling materials, and defining and achieving one's intentions are the focus. Students use a variety of materials and techniques including drawing, painting, and sculpture. Students are also encouraged to deal with their individual responses and interpretations. The instructors take into consideration each student's level of experience in art; therefore the content of each studio may vary, depending on the needs of the individuals in the group.

Saturday Studio Dates
October 14
October 21
October 28
November 4
November 11
November 18
December 2
December 9
No Class November 25, Thanksgiving Break

Classes meet on Saturdays, 9:30am to 12pm.

Fee: $45 covers instruction and materials. Some scholarships are available.

Registration Deadline: September 29. Complete the Saturday Studios form and mail with $45 payment to:

Saturday Studios
Art Education Department
Massachusetts College of Art
621 Huntington Avenue, Boston, MA 02115
If you have any questions, call the Art Education Department 232-1555, ext. 411.

Saturday Studios '89 (Return this form to the Department of Art Education by Friday, September 29)

1. _____
Student's Name Grade Age

2. _____
Address Phone No.

3. _____
Name & Town of Student's School

4. _____
Name of Student's Art Teacher or School Principal

5. _____
Signature of Student's Parent or Guardian indicating the student has permission to attend the Studios Program and authorizing, in the event of an emergency, medical treatment of the student at either Beth Israel Hospital or Children's Hospital.

6. _____
Parent's signature for Life Drawing. Since Life Drawing involves the use of nude figures, parental consent is mandatory for enrollment in the class.

7. _____
First Studio Choice Second Studio Choice
If your first studio choice is full, you will be enrolled in your second choice.

Summer Study Abroad

Summer Study Abroad
Crete... London... Tuscany

Have you ever thought of spending four weeks in Crete studying drawing and Minoan history? How about residing at an art college in London in close proximity to such prestigious museums as the Tate, The National, and The British? Can you imagine spending a summer session in Tuscany in the heart of Italian culture?

If so, then perhaps you would like to participate in an affordable three to four week international summer study program. Next summer (1990), the Massachusetts College of Art will again offer students the opportunity to study in another country and challenge their creative and intellectual curiosity. Students participating in the summer study abroad programs will be able to earn six academic credits. The programs ordinarily consist of a studio class, complimented by a course in art history. Space for these programs is limited.

For application and information on summer study abroad programs, please contact Jonathan Silverman, Director of Academic Advising & Off-Campus Programs by calling (617) 232-1555, ext. 447 or ext. 482.

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Information

Accreditation

Accredited by the National Association of Schools of Art and Design and the New England Association of Schools and Colleges.

Adaptive Environments Center

Located on the eleventh floor of the Tower Building, this center provides design training and consultation to human service and educational staff, families, and individuals with disabilities as well as to design professionals and students. It emphasizes self-help design—teaching people who aren't designers how to incorporate design skills in their daily lives and work. The Access Hotline, 739-0088, provides information and referral.

Cafeteria

The MassArt Cafeteria will be moving to a new location in the Kennedy Building. Hours will be posted.

Cancellation Announcements

Cancellation of classes due to inclement weather is announced on these AM stations: WBZ (103), WHDH (85), WEEI (59), WRKO (68), WHTT (103), WBCN (104). The Division of Graduate and Continuing Education will be closed when the day division closes. If adverse weather conditions develop during the day, a decision to cancel classes will be made prior to 2:30pm and will be broadcast on the above-mentioned radio stations.

Campus Shuttle/Escort Service

The Public Safety Department provides a Campus Shuttle/Escort Service to all members of the MassArt Community. The shuttle Service will be operating Monday–Friday from 5:15pm–11:15pm each evening. For schedule information, contact Security.

In addition to the Shuttle Service, after dark, any member of the MassArt Community may request a Walking Escort to any MassArt parking lot or to the "T" stop on Huntington or Longwood Avenue. All Pinkerton guards have been instructed to provide this service on your request.

Darkroom Facilities

Continuing Education students enrolled in photography courses have access to the darkroom facilities on the first floor of the Longwood Building. During the fall and spring semesters the facilities are available Monday through Thursday from 5pm to 9pm, and at other times by arrangement with the Photography Coordinator. Hours during the summer semester are posted.

Health and Fitness Center

The Nautilus Health Fitness Center, located in the basement of the Kennedy Building, features thirteen Nautilus machines, an exercycle, a rowing machine, a small assortment of free weights, mats, a weighted jump rope, and a trained staff to help the novice user. The facilities are free to the Mass Art Community. The operating hours will be posted at the beginning of each semester in the College Newsletter.

Please do not call the Continuing Education Office, if possible, for room locations.

Library

The library maintains large circulating collections of books, periodicals, slides, films, videotapes, audio tapes, records, prints, microfilm 8mm film loops, and pictures.

The book collection is approximately 70,000 volumes. Open stacks encourage browsing and allow easy selection of research materials. The professional library faculty provide instruction in the use of the collection, if assistance is needed.

The film and video collection of over 500 titles is devoted to film history, art education, interviews with famous artists, and works of art.

Located on the 12th & 13th floors of the Tower Building, its hours will be posted.

Lost and Found

This department is in the Security Office in the Tower Building. The College cannot assume responsibility for loss or damage to equipment.

Media Services

Slide projectors and other A-V equipment can be reserved in advance from the Media Services Office. A valid MassArt ID must be produced when borrowing equipment. Students are financially responsible for loss of or damage to equipment.

Museum Admission

Admission to the Museum of Fine Arts and the Institute of Contemporary of Art is free with a valid MassArt photo ID. The Museum of Fine Arts, 465 Huntington Avenue, recorded information line 267-9377, open 10am–5pm Tuesday through Sunday, until 10pm on Wednesdays, and the West Wing only until 10pm on Thursdays and Fridays; the ICA, 955 Boylston Street, phone 266-5152, open 11am–5pm Wednesday through Sunday and until 9pm on Fridays.

Office of Career Resources

6th Floor, Room T651
Monday–Friday, 9am–5pm
Extended hours one evening per week will be posted

Career development and counseling is available to currently enrolled PCE students. The use of the Career Library for grants and graduate school information is encouraged. Tapes and printed material regarding careers, law, and marketing for the artist and designer are available upon request. Regular three hour evening workshops will be scheduled and announced in the MassArt Newsletter, and will be free with a MassArt ID.

Payment Obligations

It is the policy of the college, that students or former students who are listed by the financial office as having unpaid debts for tuition or other college-related charges where said debts have been discharged by operation of law or where deferred payment of said debt has been agreed to by said college, will not (1) be issued any diploma to which said students might otherwise be entitled; (2) be permitted to register for any program which said students might otherwise be eligible; and (3) be furnished a certified copy of any transcript (unless said transcript is needed to obtain any benefits related to service in the United States armed forces) although said students will be entitled, upon written request, to inspect and review uncertified copies of their transcripts.

Policy on Non-Discrimination

The Massachusetts College of Art does not discriminate in admission, access, or treatment in programs and activities or employment policies or practices on the basis of race, creed, sex, color, nationality or the ethnic origin, marital status, religion, age, or handicap. Accordingly, Massachusetts College off Art complies with Title IV (34 C.F.R. Part 100) and Title VIII of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972 (34 C.F.R. Part 106), the Age Discrimination in Employment Act of 1963, Section 504 of the Rehabilitation Act of 1973 (34C.F.R. Part 104), and other appropriate state and federal statutes, regulations and/or guidelines as they exist and may be amended from time to time. Inquiries regarding compliance with Title VI, Title IX, and Section 504 may be directed to Theodore Landsmark, Assistant to the President, Massachusetts College of Art, 621 Huntington Avenue, Boston, MA 02115, (617) 232-1555, or to Director, U.S. Department of Education, Office of Civil Rights, Region I, Boston, Massachusetts.

Public Transportation

The Tower, North, Collins, and Gym buildings are serviced by the Arborway/Huntington Ave. and Heath Street cars of the Green Line, letting off at the corner of Longwood and Huntington. The Arborway Line runs to Brigham Circle only, shuttle buses run from Copley station to Arborway. The Longwood Building can be reached by taking either of the buses which travel on Brookline Avenue: the Chestnut Hill bus (between Kenmore and Chestnut Hill station via Brookline Village) or the Brighton Center bus (between Kenmore and Brighton Center via Brookline Village). The MBTA information line is 722-3200.

Recreational Facilities

The Office of Student Activities offers a wide variety of recreational and educational activities during the Academic Year.

There are a number of students interested in recreational sports such as swimming, aerobic dancing, yoga, volleyball, frisbee, ice hockey, squash, soccer and softball. Other special activitis have included Self-Defense and Rape Awareness Workshops. If you are interested in helping to develop, manage or play in any of these groups, or in proposing other sports programs, contact the Office of Student Activities.

DON'T FORGET TO CHECK THE BASKETBALL SCHEDULE FOR HOME GAMES!

Spaces for Use: The following spaces are available by request only for students, faculty and staff: Gym, Racquetball/Squash Courts, Ping Pong Room, Volleyball in Gym, Performance Studio for dance, exercise, aerobics, etc. and the Wrestling Room. Requests from groups outside the College are charged at a rate of $15 per hour.

YWCA Membership: YWCA membership at 140 Clarendon Street, Boston, Copley T stop is available to Mass Art students for only $10.00 for a full year. The membershp provides the following services: swimming pool, aerobics, nutrition, and health workshops, USA Cinema tickets for $3.00, discount parking at J. Hancock garage, access at YWCA nationally & internationally at no extra cost.

For further information, call Elizabeth Rabbette, Director, Housing/Student Activities at 232-1555, ext. 369.

Room Locations

Courses in Critical Studies and Design meet in the Tower Building on Huntington Avenue, Art Education, Fine Arts 2D and Core Foundation Program meet in the North, Collins and Gym buildings off Palace Road and the Kennedy Building on Huntington Avenue. Media & Performing Arts and Fine Arts 3D meet in the Longwood Building on Brookline Avenue near Children's Hospital. Room numbers of specific courses will be announced by mail and posted at the entrances of all Buildings when classes begin.

Safety in Studio Areas

Toxic materials, toxic vapors and gases, and dangerous machinery are among the potential health hazards encountered by the studio artist. Students and faculty are urged to (1) familiarize themselves with possible health hazards in the areas in which they are working, and (2) utilize all available techniques and equipment to minimize hazards. In some areas the use of respirators or safety goggles is a requirement at the College.

Pregnant women, persons with respiratory problems, and persons placed under physical restriction by their physicians must make their conditions known to instructors as soon as courses begin. Instructors with students with the above-named conditions must discuss each case with the College Nurse-Practitioner. In some cases the College may insist that a student withdraw from a course.

Occupational hazards technology is rapidly growing and changing. Students and faculty with information, ideas, and concerns, or even just worries and suspicions are urged to contact the College's Committee on Safety by calling the Nurse.

Safety Outside the Building

Students, faculty, and staff arriving at or departing from the College after dark are urged to be careful. As with many city college campuses, the building's neighborhood sees little pedestrian traffic after working hours. Those leaving the building, especially women, should walk in groups. In case of any difficulty or worry, please seek help immediately from the security guard at the front desk. If you have any questions, feel free to contact the Chief of Security.

School Store/Art Supplies

The MassArt Store offers a wide variety of art supplies and photographic processing services. The store will be moving to a new location in the Kennedy Building. Hours will be posted.

Special Needs Access

Our new campus is partially accessible to wheelchair users. If you use a wheelchair or have other special needs, please notify the Continuing Education Office at the time of your registration so that we can provide the best possible access. We are committed to moving classes to accommodate mobility-impaired students.

Student Center

The Student Center is open Fall & Spring semesters only.

Student Records

According to Family Education Rights and Privacy Act of 1974 (Buckley Amendment), individual students have the right to review all official records, files, and data related to them and the right to challenge the accuracy of the contents of such records. Further, the Act prohibits colleges and universities from releasing personally identifiable information.

Supplies

For the first class students should bring drawing materials, notebook and/or sketchbook. For advanced classes also bring samples of your own work.

& Policies

Academic and Financial Information for Continuing Education Courses

The program of Continuing Education is self-funding; it is supported by its students' tuition and fees. Its policies and procedures are established by the college.

Admission

All courses are open to adults and college-age students. High-school students are eligible to register for courses only on an audit basis and for special programs supervised by the Department of Art Education. High-school seniors may enroll in 100-level courses for course-credit only by permission of the instructor, on the basis of a recommendation from the art department of the school the student is attending.

Credit Toward Degrees

Students planning to apply credit for Continuing Education courses toward a degree at Massachusetts College of Art should consult the Admissions Office of the College, 232–1555, ext. 375, to determine the suitability of courses for the desired degree Program.

Transfer Credit for studio courses in degree programs is based on portfolio review. Students planning to apply for admission to degree or certificate programs at the Massachusetts College of Art should retain all course materials for such review in the Admissions Office.

All courses are 3-credit unless otherwise marked. Courses numbered in the 100–299 series may be taken only for undergraduate credit. Courses numbered in the 300–499 series may be taken for either undergraduate or graduate credit. Courses numbered 500 and above may be taken only for graduate credit. Students matriculated in the M.F.A. and M.S.A.E. programs at the Massachusetts College of Art wishing to enroll in a course in the 300–499 series must have the permission of their advisor, the instructor of the course, and the Chairperson of the department in which the course is offered. In addition, they are required to develop, with the instructor, a course-work proposal describing advanced projects for fulfillment of the requirements of graduate credit. The proposal form will become part of the student's record. This requirement does not apply to non-matriculated students registering for graduate credit.

Independent Study

If a course appropriate to a student's needs is not offered in a given session, a student may apply for an independent study project.

The following application procedure must be completed within two weeks of the beginning of the session:

1.
Develop in consultation with a faculty advisor (an approved Continuing Education or day school faculty member) a thorough description of the project and a proposed schedule of meetings.

2.
Obtain an Independent Study Form from the Continuing Education Office.

3.
Complete everything on the form above the line "Approved" and obtain the signatures of the faculty advisor and his or her department chairperson.

4.
Complete a Continuing Education Registration Form.

5.
Attach independent study form to registration form and return to Continuing Education with payment.

Non-independent study projects will be processed for fewer than three credits. No independent study projects will be processed more than two weeks after the beginning of the session.

Late Fee

for Matriculated Degree and Certificate Candidates

Students in degree or certificate programs who do not register by the designated deadlines are charged a late registration fee. To avoid the late registration fee, matriculated students must register by the deadline. The late fee is $25.00.

Change of Course/Add-Drop

A student who is already registered in a Continuing Education course may change a course by completing an Add/Drop Form available in the Continuing Education office and submitting it with a $5.00 change-of-course fee to that office. A student will be admitted to the requested course on a space-available basis or through the instructor's permission.

Change of Credit Status

Once registered, students who wish to change from one level of credit to another (e.g., from undergraduate to graduate) or from audit to credit or vice-versa, must submit a completed Add/Drop Form, signed by the course's instructor and accompanied by a $5.00 change of course fee, before the third class meeting.

Withdrawal

A student may withdraw from a course by completing an Add/Drop Form available in the Continuing Education Office and submitting it with a $5.00 change-of-course fee to that office. Refunds are made according to the schedule appearing in the "Financial Information" section of this brochure. A student who drops a course after the refund period should still complete and submit an Add/Drop Form. Failure to do so may result in an evaluation of No Credit instead of Withdrawal.

Grading System

The Design, Art Education, Critical Studies & Fine Arts 3D Department faculties have adopted a letter grading system of A, B, C, or F, beginning September, 1988. Grades in courses offered by these Departments will conform to the new system except in the case of students who entered degree programs prior to September, 1988. Media & Performing Arts and Fine Arts 2D will retain the Pass/No-Credit system.

P—Pass: The designation signifying successful completion of the course requirements. (Equivalent to a C or better in the grading system.)

INC—Incomplete: A temporary designation, meaning all course requirements must be met by the subsequent midsemester.

W—Withdrew: Signifies that the student withdrew from the course before the end of the semester. This designation will appear on the student's evaluation report at the end of the semester, but will not be recorded on his/her permanent transcript.

NC—No Credit, No Record: Signifies that the student's work was not acceptable in the course and therefore credit cannot be granted. This designation will appear on the student's evaluation report at the end of the semester, but will not be recorded on his/her permanent transcript.

Auditing

All courses can be audited if space is available or by the instructor's permission. Students who register for a course on an audit basis may, and are encouraged to, participate in all course activities. However, they will not receive formal evaluation of their performance. Record of their attendance will appear on the transcripts of matriculated students but not Continuing Education students unless requested.

Transcripts

There is a $2.00 charge (check or money order) for each official transcript, including the first. There is a $1.00 charge for each unofficial transcript, including the first. Request transcripts 10 days before they are needed, by mail or in person. Telephone requests cannot be accepted. A letter request should include the student's name (and student's name at time of enrollment, if different), address, home and work telephone numbers, social security number, dates of attendance, and list of courses taken.

Keep a Copy

The College urges you to maintain a record of all transactions regarding your enrollment. If you conduct business over the telephone, be sure to request and record the name of the person with whom you speak.

Tuition

Tuition for a 3-credit course is as follows:

Undergraduate	**$225 ($75 per credit)**
Graduate	**$300 ($100 per credit)**
Audit	**$195 ($65 per credit)**

Lab Charge

These charges cover the cost of supplies and services requested by each instructor and vary accordingly. Lab charges are not refundable after the first class meeting whether or not the student attends.

Fees

All students, whether tuition-exempt or not, must pay the photo I.D., registration, library, and student services fees ($51.50); and if applicable, lab charges.

Photo I.D.	**$ 1.00***
Registration	**$22.00***
Library, Exhibitions, & Museum	**$17.50***
Student Services	**$ 6.00***
Breakage Fee	**$ 5.00***
Late Registration	**$10.00**
Change of Course	**$ 5.00**
Non-Credit Registration	**$ 5.00**

*Mandatory fees

FEES ARE NOT REFUNDABLE unless the course is cancelled by the Continuing Education Office. If the student withdraws from a course, the student forfeits all fees. See refund schedule.

Bounced Check

Students will be charged for a bounced check. Students who bounce a check will not be allowed to make future payments by personal check.

Bounced Check Charge	**$15.00**

Financial Aid

Enrollment in the Program of Continuing Education at this college, as it is a non-matriculating program, is usually of itself not an adequate basis for Pell grants, or NDSL or FISL loans.

Students who are matriculated in other degree-granting programs may be able to use financial aid granted on that basis.

Students whose tuition is being paid by a third party (e.g., Mass Rehab., private employer) must have a method and schedule of payment approved by the Continuing Education Office at the time of registration.

Unless covered by the preceding paragraph, no requests for delayed, deferred or partial payment of tuition will be honored by the Continuing Education Office. All costs must be paid in full at the time of registration.

Tuition Exemption Policy

Students with tuition exemptions may register at the end of the registration period. Enrollment is on a space available basis, and only in courses that have met the minimum enrollment criteria. Students who claim tuition exemption for any reason must do so at the time of registration. The program cannot refund tuition payment on the basis of retroactive tuition exemption. Students will be notified by the PCE office if they have been admitted to a class.

Age-Based Exemptions

There is no tuition charge for persons 60 years of age or older. However, all fees must be paid. Proof of age is required at the time of registration. Enrollment is based on the conditions indicated in the "Tuition Exemption Policy."

Veterans

Most veterans residing in Massachusetts are eligible for a tuition waiver. The specific requirements must be satisfied as follows:

World War II & Korean Veterans

1.
At least 90 days active duty between September 16, 1940 and December 31, 1946 OR

2
At least 90 days active duty between June 25 1950 and January 31 1955

3.
Discharge other than dishonorable.

4.
Present copy of DD214 at time of registration.

5
Resident of Massachusetts.

6.
Maximum of 120 semester hours of tuition exemptions not reached.

Vietnam Veterans

1.
At least 180 days active duty between February 1, 1955 and August 5, 1964, OR

2
At least 90 days active duty between August 5, 1964 and May 7, 1975.

3.
Discharge other than dishonorable.

4.
Present copy of DD214 at time of registration.

5.
Resident of Massachusetts at time of induction or Resident of Massachusetts for last two years (proof of residency required).

6.
Enrolled in degree or certificate program.

7
Maximum of 130 semester hours of tuition exemptions not reached.

In addition to above requirements, Veterans are also subject to the terms and conditions stated in the Tuition Exemption Policy.

State Employees Eligible for Tuition Benefits

State employees, through contract negotiated benefits, are entitled to a tuition reduction for courses taken through Continuing Education. Tuition reductions are generally never greater than 50%, but may be lower in certain instances. Fees must be paid in full.

State employees must submit a form from their personnel office when they register. State employees are subject to the terms and conditions indicated in the Tuition Exemption Policy.

Refund Schedule

100% of tuition & lab charge before the 1st class meeting.
80% of tuition **only** before the 2nd class meeting.
50% of tuition **only** before the 3rd class meeting.
NO REFUNDS after the 3rd class meeting whether or not the student attends.

Refunds of Tuition & Lab Charge

To request a refund because of a withdrawal or because the college has cancelled a course, complete an Add/Drop Form available in the Continuing Education Office, and submit it to that office. Withdrawals by mail are accepted; the effective date of withdrawal is the date the letter is postmarked. **Withdrawals by Telephone Cannot be Accepted.**

Please note that fees are not refunded unless the course is cancelled by the Continuing Education Office. If a student withdraws from a course, the student forfeits all fees.

Processing of refund checks takes a minimum of six weeks.

Refunds for MasterCard and Visa are credited to your account.

Non-Credit Workshops

Tuition exemption does not apply to non-credit workshops. Students pay Special Program Fee, Lab Fee and a $5.00 Registration Fee. For information about specific workshops, see pp. 8–9.

Any withdrawal from a non-credit workshop must be received by the Continuing Education office one full week prior to the first class meeting in order to refund the Special Program Fee. (The Lab Charge and Registration Fee are forfeited in any case.)

Withdrawals received later than one week prior to the first meeting forfeit all payments.

Faculty

Professional & Continuing Education

Agush, Amelia, Designer, Amelia Robin Paper Sculptures: B.F.A., Massachusetts College of Art; designer of paper and advertizing displays for Twentieth Century Fox, Family Circle Magazine, Prime, Slide Graphics, Filene's, etc., 2 gold medals, silver and bronze medals from A.M.I. (Association for Multi-Image); paper sculptures for AMI regional convention, 1985.

Albert, Joan, Photographer: B.A., St. Mary's College, Notre Dame, Indiana; M.F.A., Massachusetts College of Art; prints in the collection of the Museum of Modern Art, New York.

Aleo, Nancy, Artist, Instructor, Massachusetts College of Art: B.F.A., Massachusetts College of Art; M.F.A., Cranbrook Academy of Art; works recently exhibited at The Fellowship I exhibition at the Artist Foundation Gallery; The Boston Drawing Show, Boston Center for the Arts; Attleboro Museum; 1988 Massachusetts Artists Fellowship Recipient in Painting.

Anderson, Paul, Artist-Lecturer, Northeastern University; Consultant Head of Color Department, Cyrk Silk Screen Co.: B.S.Ed., Tufts University; M.F.A., Massachusetts College of Art; solo exhibition, Ward-Nasse Gallery, N.Y.; Massachusetts Council on the Arts and Humanities Award (painting), 1984–85.

Black, Meg, Paper Artist, Instructor of Papermaking and Bookbinding at the Brookline Art Center and Brockton Art Museum: B.F.A., State University of New York at Oswego; M.F.A., Massachusetts College of Art; studied with Susan King/Director of Women's Graphic Centre., Los Angeles; exhibited in several New York State galleries; one-woman show, ArtWorks Gallery, Syracuse, New York.

Bourke, Linda, Illustrator; Designer: B.F.A., Massachusetts College of Art; M.F.A. in Illustration, Syracuse University; author and/or illustrator of ten books, including A Show of Hands and It's Your Move; recipient of several book awards; exhibits at Nichols College, the Gutman Library, and the Master Eagle Gallery.

Bowen, Carol, Artist/Painter: B.A., Mt. Holyoke College; M.F.A., Tulane University; taught at Art Institute of Boston, Rhode Island School of Design, Brockton Art Museum, Scituate Art Association & Tulane University; exhibited at Scituate Art Association Gallery, University of Massachusetts, 1986; Quincy Cooperative Bank Galleria, One Woman Show, 1987.

Brilla, Deborah, Photographer: B.F.A., Kutztown University; coordinated photography exchange seminar between students at Massachusetts College of Art and Concordia College, Montreal; group exhibitions: Sante Fe Center for Photography, "Photographing Children," 1987; Doshi Center for Contemporary Art, Harrisburg, PA, "The City," juried exhibition; published in *The Philadelphia Photo Review, Pennsylvania Photographers, & Essence* Magazine, Kutztown University.

Briggs, Thomas, Assistant Professor of Graphic Design, Massachusetts College of Art: B.F.A., Massachusetts College of Art; M.F.A., Rochester Institute of Technology; Staff Designer, Cambridge Seven Associates, 1969–71; Partner, Omnigraphics, Inc., Cambridge, MA, 1975–1987; Award of Excellence, A.I.G.A., 1981; Bicentennial Exhibition Design, Harvard University; Awards, Art Directors Club of Boston, The Creative Club of Boston, 1976–88.

Brown, Richard, Sculptor: B.F.A., University of Georgia; M.F.A., Washington University; Master of Architecture, Harvard University; Ford Foundation Grant; Ohio Arts Council, "Aid to Individual Artists"; Goldsmith Award, Brooks Memorial Art Gallery, Tennessee; Who's Who in American Art.

Brown, Stephen, Design Associate at Joseph Wetzel Associates, Inc.: B.F.A., Massachusetts College of Art; Art School Association Award for Design Excellence.

Burke, Jr., Thomas, President, Burke Communication Design Consultants: B.A., Brown University.

Burke, Thomas M., Professor of Graphic Design, Massachusetts College of Art: B.F.A., Massachusetts College of Art; M.Ed., Boston State College; Founder and former Chairman, Abington Arts Council, Abington Greenwave Boosters; Board of Directors, Abington Citizen's Scholarship Foundation, Art School Associates, Inc., and Art School Associates Trust Fund; Creative Director, Burke Design Consultants.

Callahan, Janet, Filmmaker: B.F.A., Massachusetts College of Art; M.F.A. Candidate, Massachusetts College; studied at the Boston Museum School of Fine Arts; exhibited at The Museum of Fine Arts, Boston & The Collective for Living Cinema, New York, 1984 and The Artist Space, New York, The Kitchen, New York, The Bromfield Gallery, 1985; Massachusetts Arts Lottery Grant in Film Production, 1985.

Cataldo, Henry, Photographer: B.S., Stonehill College; B.F.A., Massachusetts College of Art; M.F.A., Yale University; work exhibited at Somerville Artist Grant show, Northern Essex Community College, and M.I.T.

Chase, Maria, Painter, Teacher: Diploma, Art Institute of Boston; B.F.A., Boston University; M.F.A., Massachusetts College of Art; resident, Cummington Community of Arts; Exhibitions: UMass-Boston and Amherst; Elmira College, New York; Gallery East and Thompson Gallery, Boston; St. John's Episcopal Church, Charlestown.

Colby, Audrey, Performer, Filmmaker, Video Artist, Collage Artist: B.A., SUNY-Binghamton; M.F.A., Massachusetts College of Art, performed and exhibited works at Thompson Gallery, Boston Center for the Arts & Möbius.

Collins, Larry, Painter: B.F.A., University of Oklahoma; M.F.A., Massachusetts College of Art; Exhibited at National Academy of Design, New York; Pennsylvania State University; New York University; Oklahoma Art Center; First Street Gallery, New York; Butler Institute of American Art; New York Public Library; Gumps' Gallery, San Francisco; work in the collections of Sheldon Memorial Art Gallery, Museum of Art, University of Oklahoma; Mabee-Gerrer Museum of Art; Creative Arts Studies Fellowship for travel in Italy, 1984, La Napoule Art Foundation Scholar, 1986; American Artist Golden Anniversary Traveling Exhibition, 1987; New Hampshire State Council on the Arts Grant for Painting, 1988.

Commerford, Bill, Designer/Illustrator, Creative Director for Th'Artists Eyes: B.F.A., M.F.A., Boston University; Type Director, T.J. Lyons Antique Type Collection; Illustration Awards; Art Directors Club of Boston and Best of 50 Years, Yankee Magazine.

Cosgrove, Maureen, Collage Artist, Tap Dancer, Writer, Sound and Performance Artist: M.F.A., Massachusetts College of Art; choreographs, teaches and performs tap dance; has been making collages for 25 years; received grants from the Massachusetts Council on the Arts and Humanities, Arts on the Line and the Massachusetts Arts Lottery.

Couch, Michael, Sculptor: B.F.A., Kansas City Art Institute; M.F.A., Ohio State University; work exhibited at: Arizona State University, *Vice-Versa,* 1979; Swain School of Design, 1980; A.S.A.G.E. Gallery, N.Y.C., 1986; Artist Foundation finalist, 1987.

Croswell, Volney, Free-lance Graphic Designer: B.A., Dartmouth College; work in AIGA *50 Books of the Year* and *50 Textbooks of the Year,* New England Book Shows; paintings exhibited in Paris, New York City and Woodstock, N.Y.

Crowley, Charles, Artist/Metalsmith: B.F.A., Boston University, Program in Artisanry; studied metal spinning techniques at P.J. Gill Co., Woburn, Halibut Point Pewter, Gloucester; Exhibitions: Meredith Gallery, Baltimore, The Gallery at Workbench, New York, Craft Alliance, 1987; work included in the permanent collection of the Museum of Fine Arts and private collections; established "Top Dog Studio," a small cooperative metal shop.

Culmone, Nancy, Instructor of Calligraphy: B.F.A., The Cooper Union, NYC; graduate work in Art Education, Syracuse University; Calligraphy instructor: Concord-Carlisle School of Continuing Education and DeCordova Museum; work included in *Calligraphy Review;* exhibits nationally and internationally, faculty member of the National Calligraphy conferences, 1983, 86, 87, 88, 89 and 90.

Cusack, Nancy, Chair, Core Program & Professor of Art Education, Massachusetts College of Art: A.B., Boston College; M.Ed., Lesley College; studio preparation: School of the Museum of Fine Arts, Rhode Island School of Design; one-person show, Monhegan Gallery; group shows: Symphony Hall; Tufts New England Medical Center commission and purchase, 1987.

Dempsey, Tom, Painter: B.F.A., M.F.A., Massachusetts College of Art; Massachusetts Arts Lottery Grant, Cambridge Arts Council, 1987–89.

DiStefano, John, Design & Merchandising Instructor, Newbury College and Mt. Ida College; freelance apparel designer: B.F.A., Massachusetts College of Art; Designer of the Year, 1981; Art School Associates Award, 1981; *Gino E. Croatti* Award, 1981; Glad Bags to Glad Rags Award, 1981; Fashion Group of Boston Award, 1981.

Doucette, Russell, Professor Emeritus of Fine Arts, Former Dean of Undergraduate Affairs, Massachusetts College of Art: A.B., M.F.A., Boston University; Certificate in Ceramics and Sculpture, Central Technical College, Brisbane, Australia; D.Ed., University of Massachusetts, Amherst; additional study at the Peabody.

Dunn, Sharon, Assistant Professor, Massachusetts College of Art, Artist: B.F.A., Boston University, S.M.Vis.S., Massachusetts Institute of Technology.

Fearnley, Neill, Painter; Recipient of Barcelona Grant, City of Boston, 1983; solo exhibitions include: Nielsen Gallery, 1982, 84, 87 & 89; Clark University, 1983; two-person show at David Beitzel Gallery, N.Y., 1987; group exhibitions: Tufts University, DeCordova Museum, University of Maine, M.I.T.; reviewed in *ArtForum, Arts, Art in America & Art New England.*

Galloway, Elizabeth, Assistant Professor of English, Massachusetts College of Art: Interdisciplinary Ph.D. in English Literature and Anthropology, Boston University; she is a published poet and has given many readings and workshops in the Boston area; paper entitled "Women's Rituals as Political Action," presented at Susquehanna College, Pennsylvania, 1988; read from her poetry at the New England Women's Studies Conference on Violence, Spring, 1989.

Goss, Robert, Artist working with altered photographic images, sound art and performance: B.F.A., Penn State; M.F.A., University of Wisconsin, attended Pratt Institute and the Slade School of Art in London; member of Bromfield Gallery Boston, and the Soho Photo Gallery, New York City; exhibited at Boston Center for the Arts and Gallery NAGA; performed at Möbius, Boston; actively involved in the Brickbottom Artist Coop.

Grace, Sondra, Fashion Instructor, Massachusetts College of Art: B.F.A., Massachusetts College of Art; M.A., University of Massachusetts; member of Fashion Design Advisory Committee, Chamberlayne Junior College, 1985–1987; recipient of Fashion Group of Boston's Grand Award; menswear designer and fashion consultant.

Hajian, Paul, R.A., Architect, Peter Hajian Associates, Inc.; Design Faculty, Massachusetts College of Art: B.S.A.D., M. ARCH., Massachusetts Institute of Technology; recipient of Aga Khan Grant to document indigenous architecture in Turfan, China published in *Mimar* and *Places;* exhibitions of selected design work: Hill Housing competition, Cincinnati, Ohio; *100 Years of Architecture,* Columbia University, New York; BAC Faculty Show, Boston.

Hazonics, Steven, Artist: B.S., Tusculum College; M.F.A., Massachusetts College of Art; Certificate in Scientific Glassblowing, Lowell Institute School, M.I.T.; exhibitions: Newport Art Museum, 1986; Synderman Gallery, Philadelphia, 1984.

Hewitt, Marsha, Freelance graphic designer and educator: B.F.A. in Design, B.S., in Psychology, M.A. in Educational Psychology, University of Michigan; design clients include publications, hospitals, colleges and corporations.

Hickey, Lisa, Freelance Designer, Art Director, The Wizard of ADZ, Dedham, MA: B.A., University of Rochester; Certificate of Graphic Design, Massachusetts College of Art Guest Lecturer, Massachusetts College of Art, 1986 & 1987; Alcoholism and Communications Marketing Achievement Award, 1986; member, the Advertising Club of Greater Boston, elected to Who's Who in the East, 1988.

Housen, Abigail, Director, Graduate Art Education Program, Massachusetts College of Art Researcher: Ed.D., Harvard Graduate School of Education; Ed.M., Harvard Graduate School of Education; B.A., Wellesley College.

Jaskiel, Stan, Senior Industrial Designer at Digital Equipment Corporation: B.F.A., Massachusetts College of Art.

Karetnikova, Inga, Ph.D. in Art History and M.A. in Cinema, Academy of Arts, USSR; former Carnegie Mellon and Guggenheim Fellow; Assistant Professor, Emerson College; published several books and numerous articles on film and art in her native Moscow and Europe; author of scripts for film and TV, currently writer of special programs for the BBC in London.

Kayiga, Kofi, Professor of Painting, Massachusetts College of Art: Diploma, Jamaica School of Art; MArt, A.R.C.A., M.A.R.C.A., Royal College of Art, London; artist in residence, AAMARP at Northeastern University.

Kelly, Mary Ann, Sculptor: B.S. in Art Education—State University College in Buffalo; M.F.A., Massachusetts College of Art; works exhibited in New York, Boston and other locations in New England.

Korzenik, Diana, Professor of Art Education, Massachusetts College of Art: B.A., Oberlin College; Ed.M., Ed.D., Harvard Graduate School of Education; author of *Drawn to Art: A Nineteenth Century American Dream,* University Press of New England, 1986, Boston Globe L.L. Winship Book Award; curator, exhibitions on 19th century art at University of New Hampshire, 1986, Manchester Historical Association, 1986; Fruitlands Museum, 1988; Woodrow Wilson Fellow, 1961.

LaCasse, Bernard, Partner, Schafer/LaCasse Design: B.F.A., Massachusetts College of Art; Fellow, Center for Public Design; Exhibitions: University of Massachusetts; Paul Creative Arts Center, University of New Hampshire; Provincetown Art Museum; Wistariahurst Museum; Cambridge Multicultural Arts Center; *Print* Magazine Regional awards.

Larson, Heidi, Art Teacher, Freelance Designer: B.F.A., Design, Massachusetts College of Art; Art Education Certification Graduate, Massachusetts College of Art.

Lee, Sheng-Chia Sun, Teacher of Chinese Brush Painting with an emphasis on landscape, flowers, birds & calligraphy: Fu-Jen Catholic University, Peking, China; studied with master artist Professor Pu-Hsm-Yu and master artist Professor Hunag Chun-Pi; exhibits include the M.I.T. Student Center Gallery, The Chinese Cultural Institute and 2 one-person shows at the Nashrudin Gallery as well as exhibitions of famous painters from the Republic of China.

Loreti, Philip A., Photographer: B.S., Boston University; M.F.A., Massachusetts College of Art; taught at the Worcester Art Museum, Massachusetts College of Art and Charles River Creative Arts Camp.

Mahoney, John, Cartoonist: B.F.A., Massachusetts College of Art; M.F.A. Candidate, Instituto Allende.

Lowe, Pelle, Artist specializing in multi-media performance and installation, experimental film & video: B.F.A., Massachusetts College of Art; films shown at New York Film Collective & Exploit Gallery, 1989; San Francisco Cinematique & Stillings Gallery, 1988; performance and installation: *Phantom Limb,* Boston Film/Video Foundation, 1988; *Agoraphobia,* Exploit Gallery, 1988; *Out of Site,* Wet Gallery, 1988.

McLatchy, Kevin, Artist, Lecturer in Art at Northeastern University and Curry College: B.S., Boston State College; Diploma, School of the Museum of Fine Arts; M.F.A., Massachusetts College of Art; exhibitions in Boston and New York; represented by Adler/Berick Fine Arts Services.

McLuney, Edward, Illustrator, Printmaker: B.A., Virginia State College; B.F.A., Virginia State College; M.F.A., University of Massachusetts at Amherst; ten one-man shows, 1983–84; illustrator of two books.

Melzack, Jeffrey, Artist, Art Educator: Studies at University of Maryland's Madrid Center; B.S.Ed., Tufts University/School of the Museum of Fine Arts; graduate study in art therapy, Lesley College; teaches and lectures on art education for special-needs students at the Cotting School and the Lesley College Threshold Program.

Morris, Ron, B.A., University of Lousiville; M.F.A., Massachusetts College of Art; exhibited at: Rhode Island School of Design; Memphis Academy of Art; Vision Gallery; Addison Gallery of American Art; Hudson River Museum.

Monafo, Janet, Artist: B.A., Regis College; National Endowment for the Arts Grant for Painting, 1982; one-person show at Sherry French Gallery, New York, 1989; at Allan Stone Gallery, New York, 1984; group shows include: American Academy and Institute of Arts and Letters, New York, 1983; "Contemporary New England Still Life," DeCordova Museum, 1984.

Nathans, Fred, Graphic Designer: B.S., University of Bridgeport, CT; Adjunct Professor of Graphic Design, Fairfield University, 1980–86; design consultant.

Noah, Toni, Instructor, Massachusetts College of Art; Artist: B.S., University of Illinois at Chicago.

Nimmer, Dean, Professor of Painting and Drawing, Massachusetts College of Art; B.F.A., M.F.A., University of Wisconsin; Exhibits: Neilsen Gallery, Boston; Museum of Fine Arts, Boston; Institute of Contemporary Art, Boston; M.I.T., Harvard University: and Drawing Center, N.Y.C.

Ouellet, Alvin, Instructor: Massachusetts College of Art; B.F.A., Massachusetts College of Art; M.F.A., Massachusetts college of Art; recently commissioned to paint murals for the town of Waltham's 150th anniversary celebration.

Park, Christy, Associate Professor of Art Education: B.S., M.F.A., Ph.D., the Ohio State University; Exhibitions: Massachusetts College of Art North Hall Gallery, 1988; Alterimage, Boston; 55 Mercer Street Gallery, New York; Author of "Art Education Texts from a Feminist Perspective," *Art & Artists,* 1985.

Peterson, Benjamin, Assistant Professor of Painting, Massachusetts College of Art: A.B., North Carolina University; M.F.A., Hartford Art School—University of Hartford; selected exhibitions: The School of the Art Institute of Chicago; Slater Museum, Connecticut; C & D Edition/ New York; St. Anne's Museum/Barbados, BWI; Museum of Fine Arts/Boston.

Pogany, Don, Associate Creative Director, Ingalls, Quinn & Johnson: B.S., Boston University School of Public Communication; formerly with ClarkeGowardFitts Advertising, Inc., Boston; First Place, Second Place, Third Place, and Merit Awards, Hatch Award Competition, 1985, 86, 87, 88; First Place, New England Broadcasting Association Awards, 1985; Finalist, CLIO Awards, 1986, 1988.

Rahilly, Paul, Painter: B.S., Tufts University; studied at Art Students League, New York; M.F.A., Massachusetts College of Art; Visual Artists Fellowship Grant, National Endowment for the Arts, 1985; Grant Recipient for Painting, Massachusetts Council on the Arts and Humanities, 1979, group shows include: "Brave New Works," Boston Museum of Fine Arts, 1984; "Contemporary Portraits:, Boston University, 1982; exhibits at the Sindin Gallery, New York, and Gallery Naga, Boston.

Regan, Felice, Director, Graphic Workshop: B.F.A., Massachusetts College of Art; Art Director's Club of Boston design awards ; Advertising Club of Boston Hatch Award; *Print* Magazine design awards; WBZ-TV "Fund for the Arts" grant recipient, 1985.

Roman, Dianne, B.F.A., Kent State University; graduate study, University of Akron & Massachusetts College of Art.

Ryding, Margaret, B.A., M.A., Iowa State University; painted silk for Oleg Cassini in New York and David Joseph in Boston; has shown nationally and in Canada; exhibited in the Smithsonian; designed fabric for Keds shoes.

Ryterband, Ben, Professor of 3D Fine Arts, Massachusetts College of Art: B.A., Antioch College; M.F.A., Rhode Island School of Design; Apprenticeship in Japan, 1969–70; work exhibited nationally.

Saberi, Mohsen, Artist: B.F.A., M.F.A., Massachusetts College of Art; exhibited throughout Asia, Europe, and America.

Saliani, Nahid, Sculptor: Certificate of Graduate Studies, Ecole des Beaux-Arts, Paris; Diploma in Sculpture, Rome Academy of Fine Arts, Rome; Assistant Professor, University of Tehran, College of Architecture and Applied Arts, 1966–80; Special Advisor in the Selecting Committee for Sculptures and Architectural Landmarks, Ministry of Culture and Arts, Tehran, 1968–79.

Sandman, Jo, Artist: M.F.A., University of California at Berkeley; M.A., Radcliffe; studied painting at Black Mountain College and with Hans Hoffman and Robert Motherwell; taught at Massachusetts College of Art, Wellesley College; visiting artist at the Chicago Art Institute; one-person shows: Stux Gallery, 1981, 1982, 1983; O.K. Harris Gallery, New York, 1973, 1975, 1982; included in *Boston Now* "Painting." 1981, "Drawing." 1988; installations at Möbius, 1988; recipient of Bunting Fellowship, 1986-87; in Boston work is represented by Thomas Segal Gallery.

Schafer, Sandy, Partner, Schafer/LaCasse Design: B.S., Graphic Design, University of Cincinnati; M.S.A.Ed., Massachusetts College of Art; Faculty, Radcliffe Seminars Program; Faculty, Harvard University, Center for Lifelong Learning; Board of Directors, Cambridge Multicultural Arts Center.

Schwalb, Susan, Visual Artist: B.F.A., Carnegie-Mellon University; USIA Travel Grant and Exhibition, 1980/1983; Selected collections: Fogg Art Museum; Norton Gallery of Art; Arkansas Art Center; Museum of Modern Art, Belgrade; Boston Public Library and Chase Manhattan Bank; exhibited nationally and internationally; Who's Who in American Art; Who's Who of American Women.

Seery, John, Painter: B.F.A., Ohio State University; paintings in the collections of: Boston Museum of Fine Arts; Hirshhorn Museum; Fogg Art Museum; Whitney Museum of American Art; Contemporary Art Museum, Houston; Museum of Art, Rhode Island School of Design; Solomon R. Guggenheim Museum; Smithsonian Institution; one-man shows throughout U.S., Europe, and Australia.

Seller, Wendy, Artist & Arts Administrator: B.F.A., Rhode Island School of Design; M.F.A., University of Illinois; specializing in courses that strengthen the artist's development, teaches *Business Strategies* at the Rhode Island School of Design and DeCordova Museum School, leads an *Artists' Support Group* at Arts Lexington, and does private counseling; has been a fundraiser at the Museum of Fine Arts in support of the Museum School, the Fort Point Arts Community, and the Boston Center for Adult Education; awarded three state-funded artist-in-residence positions, a residency at the Millay Colony, and a "Creative and Performance Arts' fellowship from the University of Illinois; active in artist housing for ten years, served as President of the Waltham Mill Artists Association and was a member of Newton Artist Housing Partnership to purchase the Claflin School for permanent artist live/work space; artwork is painting and environmental commissions.

Shell, Birgit, Assistant Professor of Art History, Massachusetts College of Art: B.A., Universities of Munich and Rome; M.A., Ph.D., Harvard University.

Shortridge, Lee, Artist, Lecturer, Northeastern University; Instructor, South Shore Art Center; also taught at Brockton Art Museum School and Newton Public Schools:: B.A., Austin College, Texas; M.A., M.F.A., Rosary College Graduate School of Fine Arts, Florence, Italy; Tyler School of Art/Exchange Program in Rome, Italy; training in 19th Century Methods; Copying Works of Old Masters, National Gallery, Wellington Museum, British Museum in London and Uffizi Gallery, Rome; exhibitions include: Middleboro Art Association, Duxbury Art Association, Duxbury Art Complex Museum, 1988; Artcetera, Inc., 1987; Rotunda Gallery, 1985.

Silverman, Jonathan, Director of Academic Advising, Massachusetts College of Art: B.A., M.S., University of Vermont; studied at Suffolk University, Boston University & Croyden College of Art & Design, England; exhibited at the Jewish Young Adult Center, "Personality of Art"—one-man exhibition of watercolors, pastels and pen & inks, 1985.

Simon, Josephine, Former Director of the Newton Arts Center: B.S., M.A., and Doctorate in Philosophy of Education, Boston University; Diploma in Theater Arts, the Guildhall School of Music; taught at Goddard College Graduate Program and Boston University.

Simpson, Margaret, Artist/Printmaker; Assistant Professor, Massachusetts College of Art: M.F.A., Massachusetts College of Art; B.F.A., University of Calgary, Alberta, Canada; Fine Arts Diploma, Alberta College of Art.

Steinmetz, Leon, Author, Illustrator, Painter: Diploma, Moscow Academy of Art; First Prize, Biennalle of European Artists and Sculptors, Latina, Italy, 1973; CRRT Book Award for children's book *Hans Clodhopper,* 1975; Fellow of Bread Loaf Writers' Conference, 1976, children's books published by major publishers in the U.S. and England.

Stitt, Edward, Artist: BF.A., Kent State University; M.F.A., Massachusetts College of Art; Collections: Cabot Corporation, Bank of Boston; Group shows: Frost Gallery, Helen Shlien Gallery, 1984, NAGA 1984, '85, '86; one-man shows: Gallery Naga, May, 1987, September, 1988.

Tandy, David, Artist: B.A., Chelsea School of Art, Great Britain; M.F.A., Massachusetts College of Art; numerous exhibitions in England & Boston; recently exhibited at Helen Shlien Gallery, Boston.

Trachtman, Arnold, Artist: B.F.A., Massachusetts College of Art; M.F.A., School of the Art Institute of Chicago; one-person show, AAMARP Gallery, Boston, 1981; exhibited at Brockton Museum, 1980; one-person show, Addison Gallery of American Art; one-person show, Montserrat School of Art, 1985; represented in exhibition *The Other America,* currently traveling from Germany through London to Chicago; Boston Arts Festival, September, 1985; listed in *Who's Who in American Art;* two-person show, Beaulieu Art Resources, Cambridge, MA, 1988.

Walsh, Gene, Vice President and General Manager, Henry N. Sawyer Co., Printers: Member of Boston Litho Club, Boston Club of Printing House Craftsmen, Bookbuilders of Boston, Craft Advisory Committee of Shawsheen Regional Vocational High School.

Weiner, James, (B.A., Mansfield University; Certificate of Mastery in Ceramics), Boston University Program in Artisanry; study in graphic design concentrating in Computer Graphic Applications, Massachusetts College of Art; taught at the School of the Museum of Fine Arts and the University of New Hampshire; exhibitions: "Double Vision." an exhibition of graphics and clay works, Harbor Gallery, 1979; Computer Graphics at the Barn Gallery, Ogunquit, ME, 1987; Student/Faculty show of Computer Graphics, Massachusetts College of Art, 1988.

Wolflink, Fred, Artist, Photographer: M.F.A., Massachusetts College of Art, Studio for Interrelated Media.

Wolfrum, John, Sculptor: M.F.A., Massachusetts College of Art; Regional sculptor residing in Cambridge; work exhibited throughout New England.

Wood, Joseph, Metalsmith: B.S., SUNY College-Buffalo; M.F.A., Kent State University; work exhibited in solo and in group shows nationwide.

Yamamoto, Tamotsu, Architectural Illustrator, member of the American Society of Architectural Perspectivists and International Coordinator: B.F.A., M.F.A., Kyoto City University of Arts, Kyoto, Japan; Undergraduate and Postgraduate Diplomas, School of the Museum of Fine Arts, Boston; participated in Avant-Garde Festival of New York; Architectural Renderers Show; Boston Society of Architects award for excellence in design; various exhibitions, 1966–present.

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Map

Cooperating Institutions

Through special arrangements, a number of courses are offered at arts institutions in the Greater Boston area for credit from Mass Art. Registion for these courses is held at the respective institutions. For more information contact:

Adaptive Environments
621 Huntington Ave.
Boston, MA 02115
Ms. Elaine Ostroff, Director
(617) 739-0088

Boston Film/Video Foundation
1126 Boylston Street
Boston, MA 02215
Ms. Ann Marie Stein, Director,
(617) 536-1540

Brockton Art Museum
Oak Street
Brockton, MA 02401
Ms. Penny Redfield, Museum
School Coordinator
(508) 588-6000

Brookline Arts Center
86 Monmouth Street
Brookline, MA 02146
Ms. Susan Seidel, Director
(617) 566-5715

Cape Cod Conservatory
RT 132, W. Barnstable, MA 02668
Mr. Richard Casper, Director of Conservatory
(508) 362-2772

Castle Hill/Truro Center for the Arts
Castle Road
Truro, MA 02666
Ms. Christina Fenton, Director
(508) 349-7511

DeCordova Museum School
Sandy Pond Road
Lincoln, MA 01773
Ms. Eleanor Lazarus, School Director
(617) 259-0505

Nantucket Island School of Design and the Arts
P.O. Box 1848
Nantucket, MA 02554
Ms. Kathy Kelm, Director
(508) 228-9248

Newton Arts Center
61 Washington Park
Newtonville, MA 02160
Ms. Kay Matthew, Executive Director
(617) 964-3424

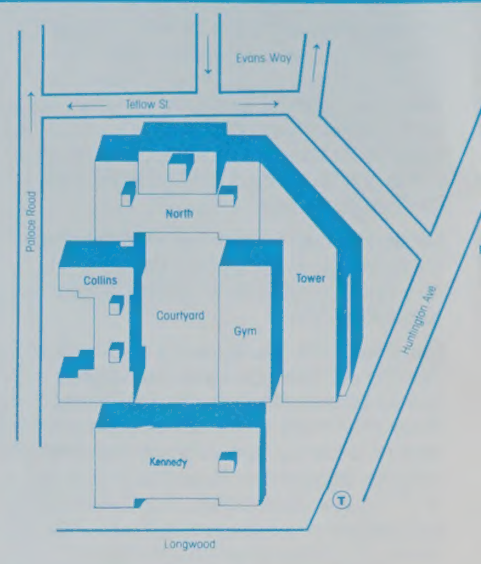
South Shore Art Center
119 Ripley Road
Cohasset, MA 02025
Ms. Linda Keating, Education Director
(617) 383-9548

Stone Carving Studio
P.O. Box 613
Proctor, Vermont 05765
Ms. Bernadette D'Amore, Director
(617) 894-9173 (Summer Program Only)

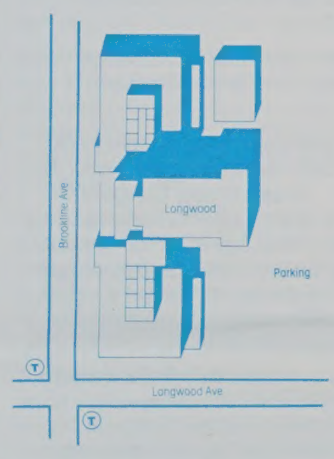
Worcester Center for Crafts
25 Sagamore Road
Worcester, MA 01605
Mr. Cyrus Lipsitt, Executive Director
(508) 753-8183

Directions to the Tower Building:
from the Massachusetts Turnpike: Take exit 22, Prudential Center, and follow Huntington Avenue to the college.
from Route 93: Take Storrow Drive exit and follow Storrow Drive to the Copley Square-Back Bay exit. Turn right on Beacon Street, left on Exeter Street, pass the Lenox Hotel and turn right on Huntington Avenue. Follow Huntington Avenue to the college.
from Route 128: Take Route 9 exit and follow Route 9 to Huntington Avenue. Or take the Mass. Turnpike as indicated above.

Our new campus is partially accessible. We are committed to moving classes to accommodate students with mobility impairments. Contact the Continuing Education Office at 731-0275.



Huntington Campus
621 Huntington Ave.



Longwood Campus
364 Brookline Ave.

Call 617-566-2555 to register by phone with Mastercard or Visa, August 7–25, 1–4pm.

Registration

Registration Calendar

Mail-In Registration

When catalog is available.

Phone-In Registration

To register by phone with MasterCard or Visa, call (617)556-2555 from 1–4pm, August 7–25

Walk-In Registration

August 23–25, Wednesday and Thursday, 11am–2pm & 3:30–6:30pm and Friday, 11am–2pm & 3:30–5pm. Walk-in registration will take place in the Upper Lobby of the Tower Building, 621 Huntington Avenue.

Late Registration

All registrations received on or after August 31 will be assessed a $10 Late Fee. (Late Fee does not apply to workshop registrations.)

Registration for Students with Exemptions

Students with tuition waivers, register August 25 on a space available basis.

Continuing Education Classes Begin

Continuing Education classes begin September 5. Please note: Courses offered through the Department of Art Education begin on September 6.

Last Day to Register

September 21 is the last day to register for Continuing Education courses.

Last Day for Add/Drops Independent Studies & Change of Status

September 21.

Holidays

October 9, Columbus Day, College is Closed.
November 23, Thanksgiving, College is Closed.

Workshops

Register for workshops at least one week prior to the start of the workshop. See pp. 8 & 9 for workshop schedule.

Room Locations

Classes are held in the Longwood Building on Brookline Avenue near Children's Hospital; North, Collins and Gym Buildings of Palace Road, the Tower Building and the Kennedy Building on Huntington Avenue. See map opposite & page 10 for more information. Room numbers of specific courses will be announced by mail and posted at all Building entrances.

Please do not call the Continuing Education Office, if possible, for room locations.

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tion Registration
ts College of Art
enue, Boston, MA 02115

FALL 1989

complete all blanks in **INK**.
id if you have been admitted into a degree or certificate program.
payment is incomplete or incorrect, you will be contacted as soon as possible.
will not be reserved.

AMS Non-credit workshops pay only Special Program Fee

Program Title		Special Program Fee	Lab Charge
	No Credit	$	$
	No Credit	$	$
		Non-Credit Reg. Fee	$5.00
		TOTAL	

t. Available for all courses numbered below 500, completed at in high school.

Graduate Credit. Available for credit courses numbered 300 and above, to students who hold an undergraduate degree and who complete additional assigned course work of high quality. Use Section Code G1 for graduate credit.

Audit Status. Available on a space available basis in all credit courses. Students participate fully in course activities but receive no formal evaluation and no record of their participation.

Section Code	Course Title	Instructor	Credit Status	Number of Credits	Tuition	Lab Charge
					$	$
					$	$
					$	$
					$	$

(A) (G) (U)

Tuition	$
Lab Charge(s)	$
Registration Fee	$ 22.00
Composite Fees	$ 29.50
Late Reg. Fee	$
Special Programs Total	$
TOTAL	$

Continuing Education Re
Massachusetts Co
621 Huntington Avenue, Bo

Instructions
1. **PRINT** clearly and complete
2. This form is not valid if you
3. If this form or your paymen
Position in classes will not

SPECIAL PROGRAMS No

Undergraduate Credit. Availa
credit courses numbered belo
to students who have comple
least their junior year in high s

COURSES

Course Number						

PAYMENT

MasterCard and VISA
Account Number
Expiration Date
Print name of person to whom card was issued if different from student
If a student withdraws or a course is cancelled, the refund will be made only as a credit to the student's MasterCard or VISA account
Cardholder's Signature

Last Name | First | Middle

PLEASE PRINT IN INK USING BLOCK LETTERS

Local Mailing Address

City | State | Zip Code

Daytime Phone Area Code | Extension

Evening Phone | Former Name

Person to Contact in Case of Emergency | Emergency Phone Area Code | Extension

Social Security Number | Date of Birth | Male ☐ Female ☐ | Handicap — describe

Refund Schedule
100% of tuition & lab charge before the 1st class meeting.
80% of tuition only before the 2nd class meeting.
50% of tuition only before the 3rd class meeting.
NO REFUNDS after the 3rd class meeting whether or not the student attends.

Please note that fees are not refunded unless the course is cancelled by the Continuing Education Office. If a student withdraws from a course, the student forfeits all fees.

Ethnicity Survey (Required by Federal Government)
Check One:
☐ 01 Non-USA resident
☐ 02 White Non-Hispanic
☐ 03 Black Non-Hispanic
☐ 04 Hispanic
☐ 05 American Indian/Alaskan Native
☐ 06 Asian/Pacific Islander
☐ 07 Other
☐ 09 Cape Verdean
☐ 10 Do not wish to report

Where did you hear about Continuing Education at MassArt?
☐ Library
☐ School
☐ Globe
☐ Art New England
☐ Phoenix
☐ Other Newspaper
☐ Friends
☐ Radio

Registration and payment are received subject to correction and according to the terms as set forth in the current Continuing Education catalog. Underpayments will be billed and are payable upon receipt. Registration is subject to revocation if payments are not made in full by dates indicated on correspondence.

Student's Signature | Date

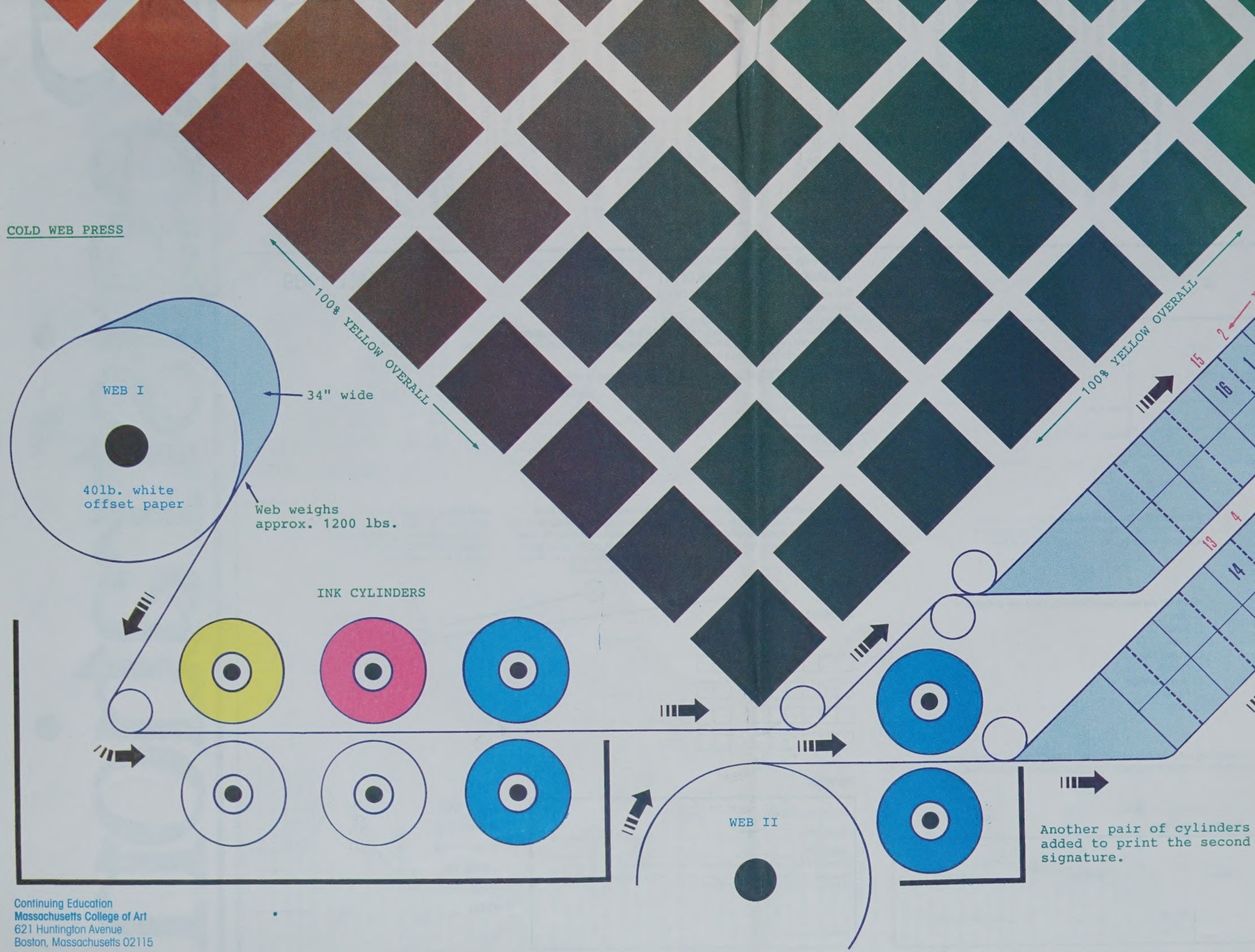
For Office Use Only

Received by | Date Rec'd | Entered | Waiver Type | I.D. Number

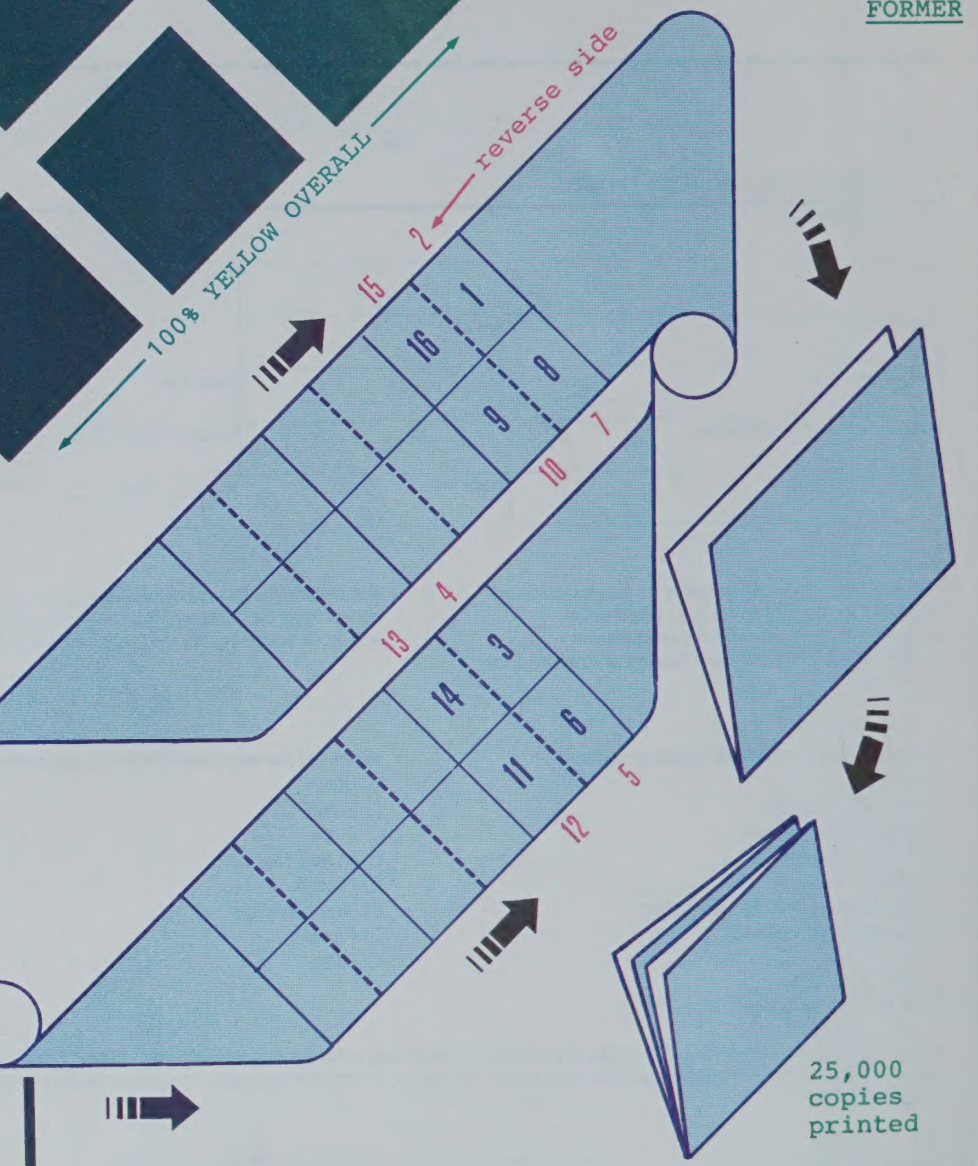
Refund Amt | % of Refund | Auth. No. | Date

Check No. | Date | Check No. | ( ) —

COLD WEB PRESS



FORMER



Another pair of cylinders are added to print the second 8 page signature.

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